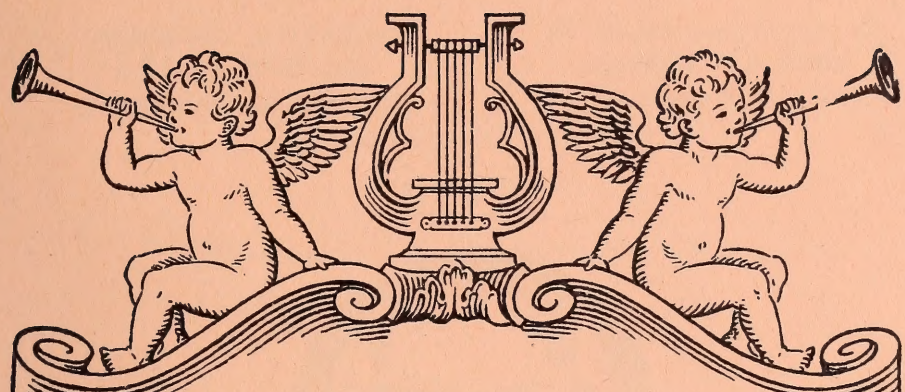
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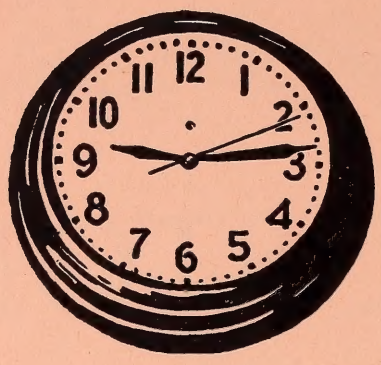
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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THE EUROPEAN TOUR

At the Royal Festival Hall in London just ten days ago, September 25, the Boston Symphony Orchestra played the final concert of its six-weeks tour of Europe undertaken in cooperation with the International Exchange Program of the American National Theatre and Academy (A.N.T.A.). The Orchestra had made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. In the tour just completed only Paris and London were revisited. A total of twenty-eight concerts was given in nineteen different cities in thirteen countries. Charles Munch conducted eighteen of the concerts, Pierre Monteux, ten.

The complete itinerary and programs were as follows:

August 24, Friday—CORK, IRELAND

Anderson: Irish Suite
Haydn: Symphony No. 102 in B Flat
Dukas: L'Apprenti Sorcier
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

August 25, Saturday—DUBLIN, IRELAND

Haydn: Symphony No. 102 in B Flat
Hanson: Elegy in Memory of Serge Koussevitzky
Strauss: Don Juan
Schumann: Symphony No. 2 in C
Conductor: Charles Munch

EDINBURGH, SCOTLAND (EDINBURGH FESTIVAL)

August 26, Sunday

Haydn: Symphony No. 102 in B Flat
Piston: Symphony No. 6
Strauss: Don Juan
Dukas: L'Apprenti Sorcier
Conductor: Charles Munch

August 27, Monday

Creston: Symphony No. 2
Bartok: Concerto for Orchestra
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

August 28, Tuesday

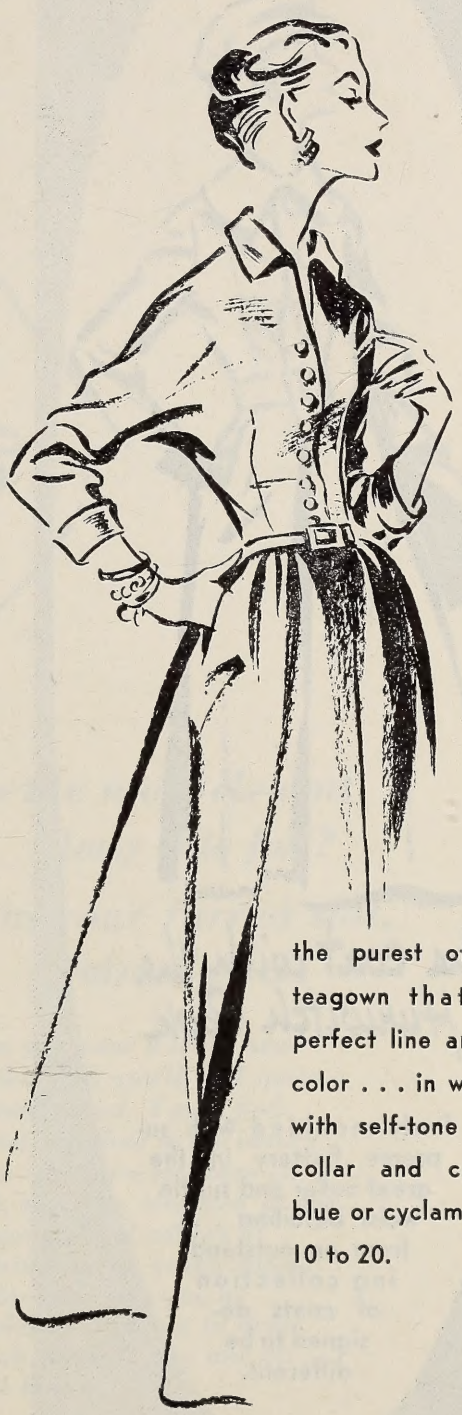
Copland: Symphonic Ode
Beethoven: Violin Concerto in D
Soloist: Isaac Stern
Schumann: Symphony No. 2 in C
Conductor: Charles Munch

August 29, Wednesday

Freed: Festival Overture
Brahms: Symphony No. 3 in F
Franck: Symphonic Variations for Piano and Orchestra

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Ravel: Piano Concerto for the Left Hand Alone
Soloist: Robert Casadesus
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

August 30, Thursday
Hanson: Elegy in Memory of Serge Koussevitzky
Schumann: Piano Concerto in A Minor
Soloist: Clifford Curzon
Honegger: Symphony No. 5
Debussy: La Mer
Conductor: Charles Munch

August 31, Friday—COPENHAGEN, DENMARK
Rossini: Overture to "L'Italiana in Algeri"
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

September 1, Saturday—OSLO, NORWAY
Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

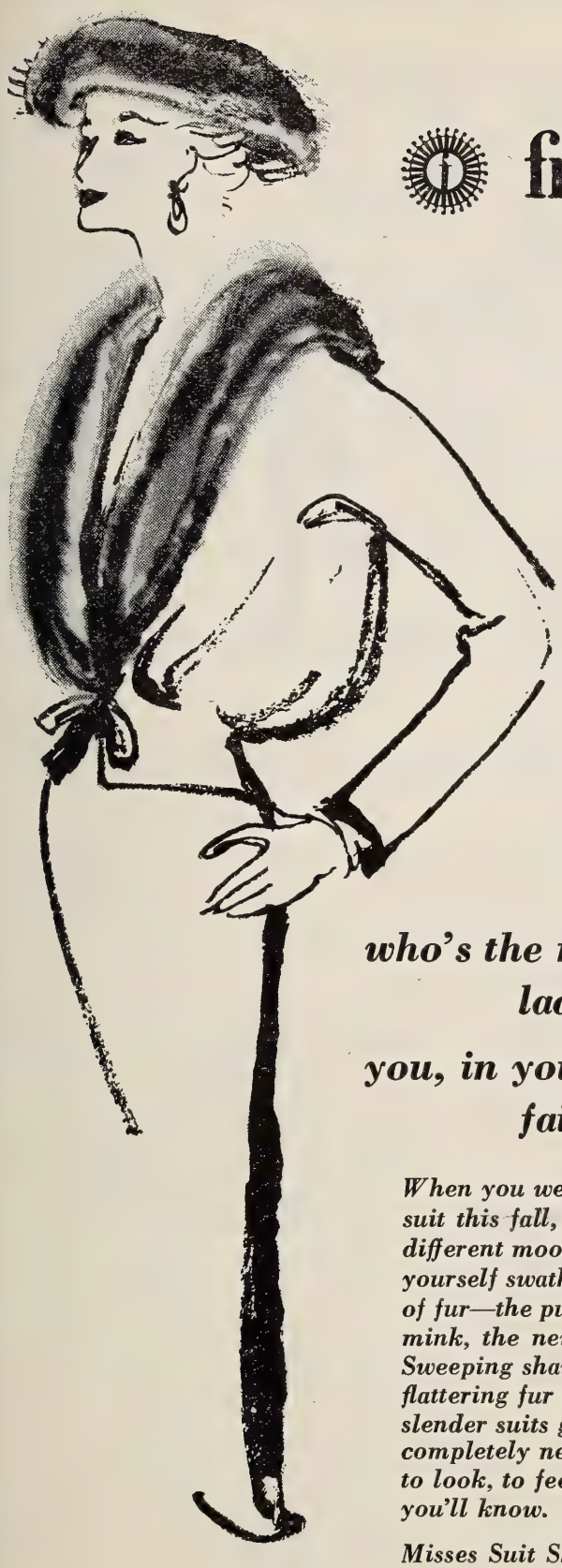
September 3, Monday—STOCKHOLM, SWEDEN
Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 4, Tuesday—HELSINKI, FINLAND
Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 6, Thursday—LENINGRAD, U.S.S.R.
Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 7, Friday—LENINGRAD, U.S.S.R.
Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

(Continued on page 35)



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First Program

FRIDAY AFTERNOON, October 5, *at* 2:15 *o'clock*

SATURDAY EVENING, October 6, *at* 8:30 *o'clock*

Weber . . . . . Overture to "Euryanthe"

Beethoven . . . . . Violin Concerto in D major, Op. 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

INTERMISSION

Beethoven . . . . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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OVERTURE TO "EURYANTHE"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, December 18, 1786; died in London, June 5, 1826

Composed in 1823, *Euryanthe* was first performed at the *Kärntnertortheater* in Vienna, October 25 of the same year. The Overture was last performed at the concerts of the Boston Symphony Orchestra October 7–8, 1949.

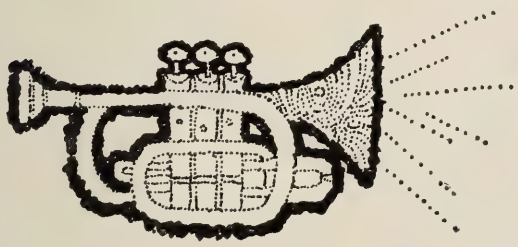
The Overture requires the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

WEBER composed *Euryanthe,* his "grand heroic-romantic" opera for Domenico Barbaja, manager of the Kärnthnerthor Theater in Vienna, who had a hopeful eye upon a success comparable to that of *Der Freischütz.* There is every evidence that Weber was ambitious for his work and spared no pains with it. *Euryanthe* was his longest opera, lasting, as first performed, four hours. Unlike *Der Freischütz,* it had a continuous musical score with no interruptions of spoken dialogue. Weber completed the score without the Overture on August 29, 1823, and began at once to compose the Overture, which was not ready until October 19, six days before the first performance. On the day following the event, October 26, the composer wrote to his wife:

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"My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The Overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Yet the success was not unqualified; the printed reports were not all favorable. The libretto in particular was generally denounced as needlessly involved. The opera held the stage for hardly more than twenty performances in the season. There are degrees of success, and such was the case in Vienna in 1823. Schubert, whose *Rosamunde,* to a text by the same librettist, Helmina von Chezy, was mounted on December 20 of the same season, had reason to envy *Euryanthe,* for *Rosamunde* did not survive two performances. Beethoven, who was in Vienna and had a long and cordial meeting with Weber at the time, also envied him his undoubted instinct for the theater as evidenced in the score of *Der Freischütz,* which he had studied with exclamations of wonderment.*

The libretto of *Euryanthe* has been held to account for the fact that the opera fell considerably short of *Der Freischütz* in popularity.

* This, according to the *Life of Weber,* by his son Baron Max Maria von Weber. The elder Weber had conducted *Fidelio,* and, despite various acrimonious remarks upon Beethoven which are attributed to him, seems to have been a sincere admirer of his genius.

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THAT NEARLY A SCORE of the members of the Boston Symphony were born in Greater Boston, while a dozen more are natives of other New England cities . . . that, for comparison, the Orchestra boasts fifteen members who were born in France . . . that, of the Orchestra's nine conductors, three were French, three German, one Russian, one Austrian, and one Hungarian . . . that today some 70 members of the Symphony are native-born — a higher proportion than at any time in the Orchestra's history?

DID YOU KNOW that the Symphony's recent European tour was only the second in its 75-year history — and the first to take the Orchestra to Scandinavia and Central Europe . . . that during the tour Dr. Munch had the honor of being the first to conduct a purely orchestral concert in the splendid 13th-century Cathedral of Chartres . . . that each of the tour's 27 programs featured works by contemporary American composers, many of them commissioned especially for the Orchestra's 75th Anniversary Season?

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Helmina von Chezy derived her subject from an old French tale of the 13th century, *"Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"* for which Boccaccio found use in his "Decameron" (second day, ninth novel), and Shakespeare in his *Cymbeline.* Shakespeare's rather strained plot seems a model of lucidity beside von Chezy's.

The plot, as Frau von Chezy presented it, devolved upon the purity and constancy of Euryanthe. Her suitor, Count Adolar, praises her beauty and virtue in a public assemblage, and accepts the wager of the supercilious Count Lysiart that he can "gain her favor." There is a plot to besmirch her character, in which Eglantine, who is also in love with Adolar and jealous of Euryanthe, conspires. Adolar, believing this false accusation, drags her into the wilderness to slay her, and is moved with pity only to the extent of leaving her there to die. Lysiart, hearing of Eglantine's treachery, stabs Eglantine and is condemned to death. Euryanthe, who is announced to have perished, is found to have been only in a faint, and is restored to her lover. There are other extraneous threads to the plot, such as the ghosts of Emma, Adolar's sister, and of her fiancé, Udo, who haunt the scene. Emma, at the death of Udo, who fell in battle, has killed herself by means of a poisoned ring, and is doomed to wander as a ghost until

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"the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need." Eglantine steals the ring from the sepulchre, and gives it to Lysiart with a false story to prove the guilt of Euryanthe.

Weber had begun the rehearsals by reading the opera book to the assembled company, but in spite of his "admirable declamation," there seems to have been some bewilderment as to what it was all about. There were embarrassing questions from all sides. Why did Euryanthe mutely allow herself to be dragged into the wilderness and left there; why did she not lift her voice to expose the treacherous Eglantine and vindicate herself? Before such queries, the poor composer could only "hang his head in despair." From its first performance, public objections to the plot were equally insistent. No less an authority than Goethe referred to it as "a bad subject, with which nothing could be done." Weber once said at dinner, according to his son: "My *Euryanthe* should be called *'Ennuyante.'*" Philipp Spitta rises to the defense of the much-abused libretto, pointing out that, considered as a vehicle for the music which it serves, it is not without merit, and "abounds in opportunities for the descriptive writing in which Weber so much delighted and excelled. . . . *Euryanthe,* like

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all his operas, is an epic procession, an enchanted panorama, representing the life of one special period, that of mediæval history. Looked at from this point of view, it can be thoroughly enjoyed."

• •

The overture, after an opening in the characteristic fiery Weberian manner, discloses a theme from Adolar's *"Ich bau' auf Gott und meine Euryanth'"* (Act I) set forth by the wind choirs. The second theme (violins) is from Adolar's aria *"Wehen mir lüfte Ruh'"* (Act II). After a pause of suspense, the composer introduces a largo of fifteen measures, pianissimo, for violins, muted and divided, with a tremolo in the violas. It is an eerie music intended to suggest the scene of the sepulchre. Weber proposed, but abandoned, the idea of having the curtain raised in the midst of the overture to reveal the following tableau: "The interior of Emma's tomb. A kneeling statue of her is beside the coffin, which is surmounted by a twelfth-century *baldacchino* [canopy]. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on." In a fugato of the development, the first theme is inverted. The lyrical second theme brings the conclusion.

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CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE five introductory taps on the drum become the basic pattern of the entire movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-

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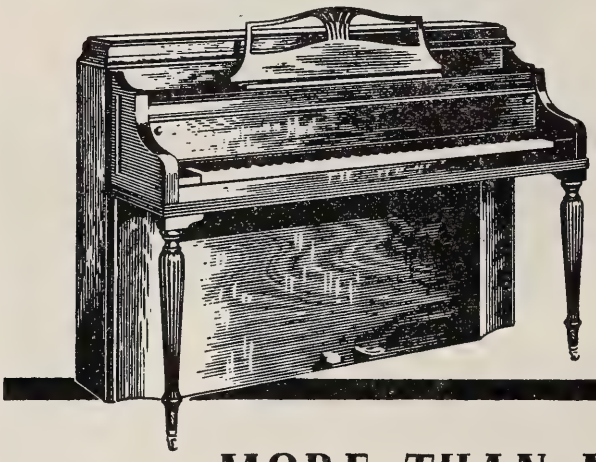




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the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm re-



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sponse. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Clement. Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity."

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On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced "Fidelio" and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on

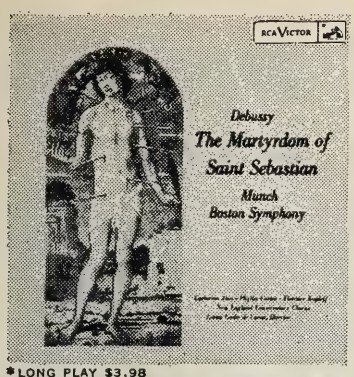
*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the baton of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).



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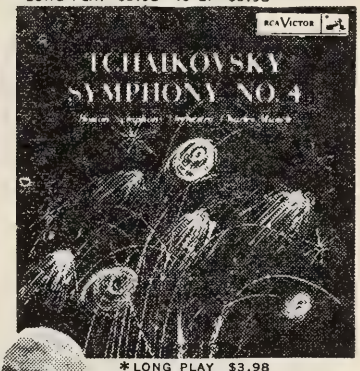


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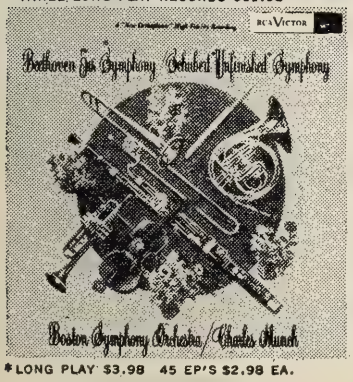
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its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto – Clementi, the musician turned publisher – although the virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing



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latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"*Dear Collard* — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — 'Where do you lodge?' says he: 'I have not seen you this *long* while!' — upon which I gave him my address. Two days after I found on my table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' — 'No' says he. 'Suppose, then, that you prefer

---

pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.



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me?' – 'With all my heart.' 'Done. What have you ready?' – 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly possessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

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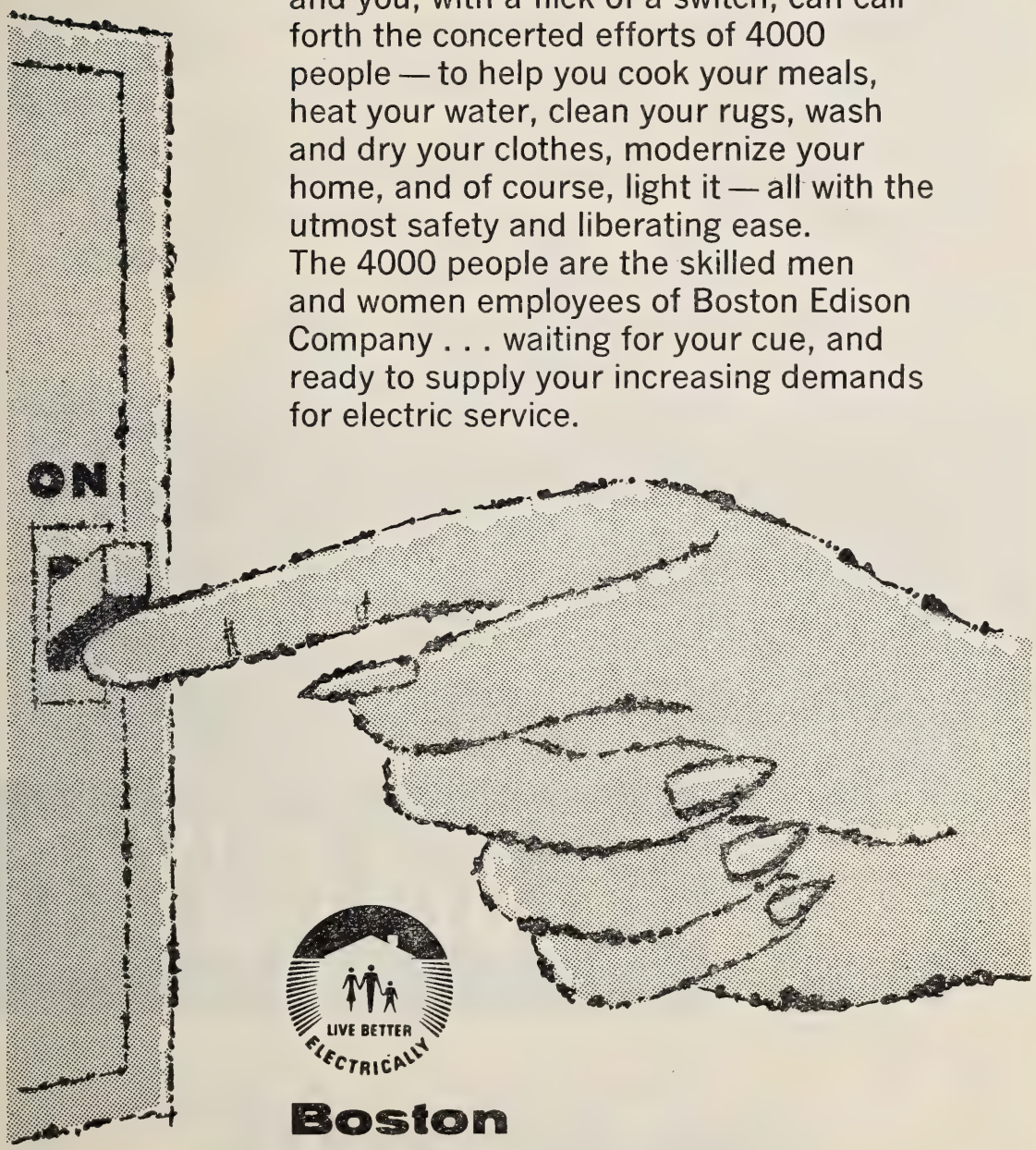
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Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling – and besides I am privileged to sell the works in Germany and France."

WOLFGANG SCHNEIDERHAN was born in Vienna, May 28, 1915. From the time that, in 1926, he made his first appearance with orchestra in Copenhagen, he has had an active career in Europe. He is now making his first visit to America and his appearance with the Boston Symphony Orchestra will be his first in this country. In private life he is the husband of the soprano, Irmgard Seefried.



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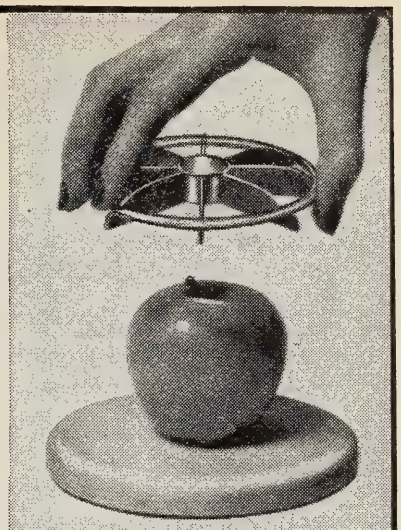
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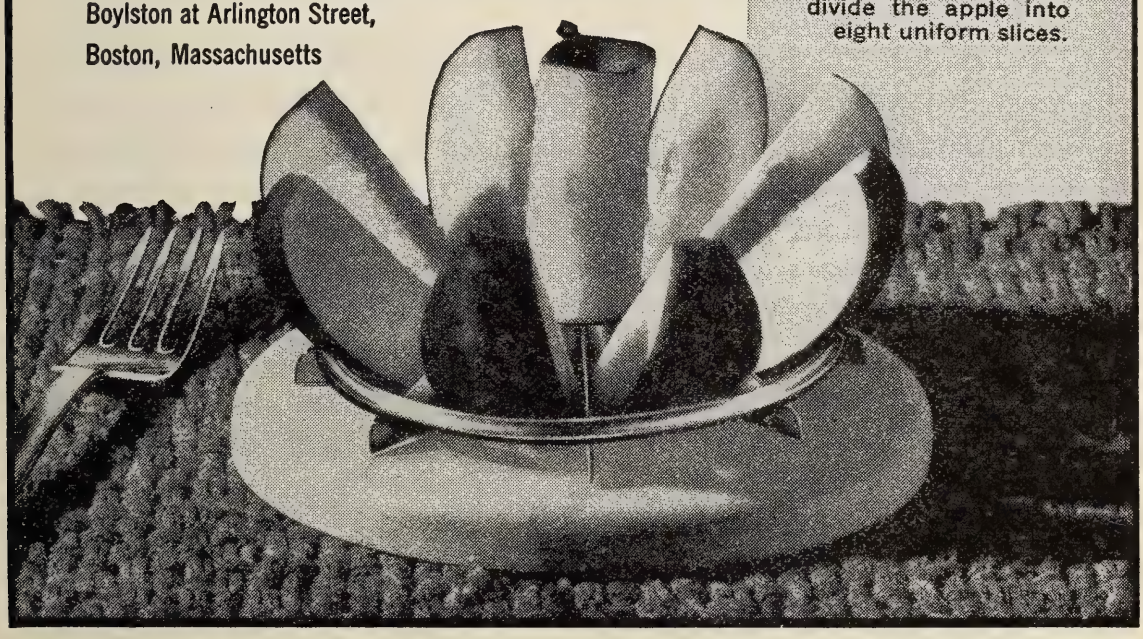
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MIND AND MUSIC

By Ernest Newman

(*Sunday Times,* London, July 8, 1956)

In a recent radio talk it was pointed out by a specialist that, like sundry other sciences, psychology is in the melting-pot at present. Our fathers had not the slightest doubt that they understood what they were talking about when they spoke of "the mind." But this complacency is over; it is becoming more and more evident to us that our ignorance of the "mind" is as complete as our ignorance of most other matters that concern the world of today. A great deal of the scientific attention of the specialists is concentrated now on the problem of that other self of ours, the subconscious mind, on which I touched cursorily last week.

As I said then, I am deeply interested in the problem of the part this other self plays in the creation of all art, and more especially of music. Composers, however, are not greatly given to public self-analysis, and the purely musical material available to the investigator is therefore lamentably limited. So far as my own knowledge extends, it is only Berlioz and Wagner who are of much service to those of us who are in quest of a light upon the more secret processes of the creative musical mind.

Berlioz, I think, needs to be read with a little caution. He has told us in his Memoirs of a dream he once had two nights in succession in which not only the general idea but almost the whole working out of a symphonic first movement occurred to him. He resisted, however, the



(Continued from page 4)

September 8, Saturday—Moscow, U.S.S.R.

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 9, Sunday Afternoon—Moscow, U.S.S.R.

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 9, Sunday Evening—Moscow, U.S.S.R.

Haydn: Symphony No. 102 in B Flat
Copland: Symphonic Ode
Strauss: Don Juan
Dukas: L'Apprenti Sorcier
Conductor: Charles Munch

September 11, Tuesday Evening—Prague, Czechoslovakia

Hanson: Elegy in Memory of Serge Koussevitzky
Honegger: Symphony No. 3, "Liturgique"
Beethoven: Symphony No. 3, "Eroica"
Conductor: Charles Munch

September 12, Wednesday Evening—Vienna, Austria

Hanson: Elegy in Memory of Serge Koussevitzky
Honegger: Symphony No. 3, "Liturgique"
Ravel: Suite No. 2 from "Daphnis et Chloé"
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

September 13, Thursday Evening—Stuttgart, Germany

Hanson: Elegy in Memory of Serge Koussevitzky
Honegger: Symphony No. 3, "Liturgique"
Ravel: Suite No. 2 from "Daphnis et Chloé"
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

September 14, Friday Evening—Munich, Germany

Haydn: Symphony No. 102 in B Flat
Hanson: Elegy in Memory of Serge Koussevitzky
Martinu: Fantaisies
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

In Memory of Serge Koussevitzky

(Continued on page 46)

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temptation to put it all on paper, because, he said, it would so thoroughly occupy him for many months that he would have too little time to carry on the literary work by which he earned his living. My private feeling is that when he came to write his Memoirs he could not help adding a certain literary embroidery to his story. I doubt whether whole long works, or even whole sections of such works, ever come into being in dreams.

Wagner, with his addiction to letter-writing, is of much more help to us in our quest. He himself manifestly had no notion that he was becoming enmeshed in problems of creative artistic psychology: he was merely recording certain curious personal experiences as and when they occurred. For us today, however, they throw a good deal of light on the operations of the unconscious in a great composer.

For instance, when he was doggedly grinding out the tiresome American Centennial March in 1876 he was unaccountably visited by the theme for the ensemble of the Flower Maidens in "Parsifal": the conscious upper layer of his mind had forgotten all about "Parsifal" at the time, but not so the unconscious layer. Again and again, indeed, we see him obeying what he would no doubt have called an "instinct" that was really an upsurge in the artistic depths of him of a complex

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of ideas from another milieu from which his conscious upper mind had long detached itself.

We can see now that what really made him put aside for many years the composition of "Siegfried" after completing the second act was the stirring in the depths of him of a new musical creative world that called imperiously for his whole attention now: "Tristan," in fact, was clamouring in the darkness to be brought to birth. His letters to the young Marie von Wittgenstein make this perfectly clear. Long before he had even begun the second act of "Siegfried," we now know, he had been tortured by a desire to do something, though he did not yet know what, with the Tristan subject; so tremendous did this pressure on his subconscious become that he actually began sketching a vague kind of "Tristan" music before he had even got so far with the idea of an opera on that subject as to draft a prose scenario of the stage action.

Most remarkable of all were his experiences in the reverse direction, so to speak; now and then when consciously entirely absorbed in the "Ring" his subconscious daemon kept pounding away on "Tristan." The most curious instance of this was in connection with the "joyous" melody the shepherd was to play on his pipe in the third act when



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Isolde's ship was sighted. Wagner's conscious mind had found what he took to be the right melody for this episode. But gradually something deep down within him told him that this tune was not *psychologically* right; and at last it dawned on him that it was really incongruous with the finer-nerved "Tristan" world and really belonged to that of the "Ring"; it actually went, in time, into the "Ring," becoming the robust motif of "Love's Resolution" in the final pages of "Siegfried."

Now that we have the present "joyous" melody of the shepherd we realise how subtly different the "joy" of it is from that of the vigorous "Siegfried" motif. The composer's subconscious daemon was artistically wiser than his conscious mind.

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

The most recent performances in this series were on October 30–31, 1953.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of

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Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown





the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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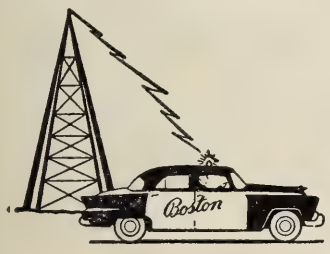
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As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside

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and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

• •

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts

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of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful

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(*Continued from page 35*)

September 16, Sunday Evening—ZURICH, SWITZERLAND

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 17, Monday Evening—BERNE, SWITZERLAND

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 19, Wednesday Evening—PARIS, FRANCE

Hanson: Elegy in Memory of Serge Koussevitzky
Martinu: Fantaisies
Debussy: La Mer
Brahms: Symphony No. 2 in D
Conductor: Charles Munch
In Memory of Serge Koussevitzky

September 20, Thursday Evening—PARIS, FRANCE

J. C. Bach: Sinfonia in B Flat
Brahms: Violin Concerto
Soloist: Yehudi Menuhin
Freed: Festival Overture
Enesco: Suite for Orchestra
Conductor: Pierre Monteux
In Memory of Georges Enesco

September 21, Friday Evening—CHARTRES, FRANCE

Barber: Adagio
Honegger: Symphony No. 3, "Liturgique"
Beethoven: Symphony No. 3, "Eroica"
Conductor: Charles Munch

September 23, Sunday Evening—LEEDS, ENGLAND

Rossini: Semiramide
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

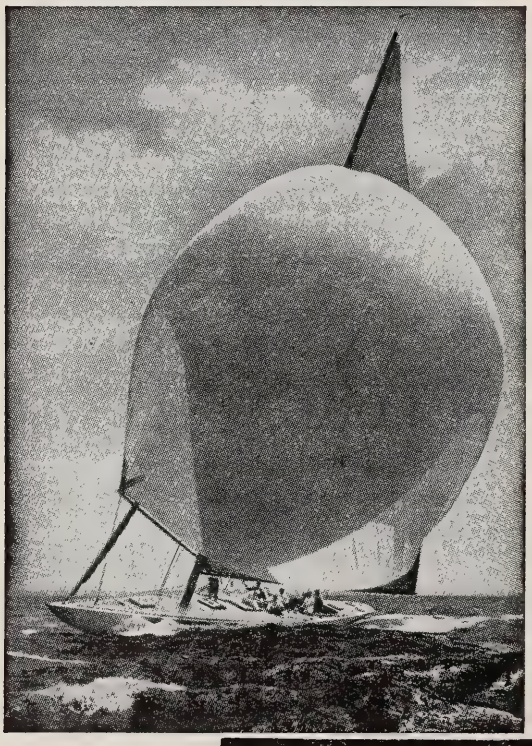
September 24, Monday Evening—LONDON, ENGLAND

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Debussy: La Mer
Conductor: Charles Munch

September 25, Tuesday Evening—LONDON, ENGLAND

Rossini: "L'Italiana in Algeri"
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

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chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

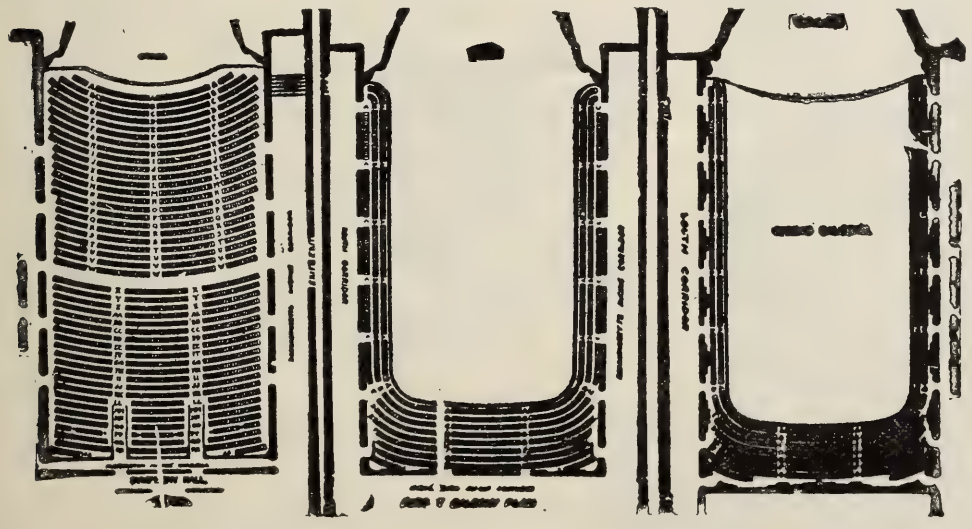
The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is

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strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.



Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1956–1957

OCTOBER

5–6	Boston	(Fri.-Sat. I)
9	Boston	(Tues. A)
10	Wellesley	
12–13	Boston	(Fri.-Sat. II)
15	Ann Arbor	
16	Detroit	
17	Ann Arbor	
18	Columbus	
19	Cleveland	
20	Syracuse	
21	Ithaca	
23	Boston	(Tues. B)
26–27	Boston	(Fri.-Sat. III)
30	Cambridge	(I)

NOVEMBER

2–3	Boston	(Fri.-Sat. IV)
4	Boston	(Sun. a)
6	Boston	(Tues. C)
8	Boston	(Rehearsal I)
9–10	Boston	(Fri.-Sat. V)
12	Northampton	
13	New Haven	(I)
14	New York	(Wed. I)
15	Philadelphia	
16	Brooklyn	(I)
17	New York	(Sat. I)
20	Providence	(I)
23–24	Boston	(Fri.-Sat. VI)
27	Boston	(Tues. D)
29	Boston	(Rehearsal II)
30–		
DECEMBER		(Fri.-Sat. VII)
1	Boston	
2	Boston	(Sun. b)
4	Providence	(II)
5	Cambridge	(Kresge Aud. M.I.T.)
7–8	Boston	(Fri.-Sat. VIII)
11	Storrs	
12	New York	(Wed. II)
13	Washington	(I)
14	Brooklyn	(II)
15	New York	(Sat. II)
18	Boston	(Tues. E)
20	Boston	(Rehearsal III)
21–22	Boston	(Fri.-Sat. IX)
28–29	Boston	(Fri.-Sat. X)

JANUARY

4–5	Boston	(Fri.-Sat. XI)
8	New London	
9	New York	(Wed. III)
10	Newark	
11	Brooklyn	(III)
12	New York	(Sat. III)
18–19	Boston	(Fri.-Sat. XII)
20	Boston	(Sun. c)
22	Cambridge	(II)
25–26	Boston	(Fri.-Sat. XIII)
29	Providence	(III)

FEBRUARY

1–2	Boston	(Fri.-Sat. XIV)
4	Troy	
5	New Haven	(II)
6	New York	(Wed. IV)
7	Washington	(II)
8	Brooklyn	(IV)
9	New York	(Sat. IV)
12	Boston	(Tues. F)
14	Boston	(Rehearsal IV)
15–16	Boston	(Fri.-Sat. XV)
19	Cambridge	(III)
22–23	Boston	(Fri.-Sat. XVI)
26	Providence	(IV)

MARCH

1–2	Boston	(Fri.-Sat. XVII)
5	Boston	(Tues. G)
7	Boston	(Rehearsal V)
8–9	Boston	(Fri.-Sat. XVIII)
10	Boston	(Sun. d)
12	Cambridge	(IV)
15–16	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New York	(Wed. V)
21	Baltimore	
22	Brooklyn	(V)
23	New York	(Sat. V)
26	Cambridge	(V)
29–30	Boston	(Fri.-Sat. XX)
31	Boston	(Sun. e)

APRIL

2	Boston	(Tues. H)
4	Boston	(Rehearsal VI)
5–6	Boston	(Fri.-Sat. XXI)
8	Boston	(For the Am. College of Physicians)
9	Cambridge	(VI)
12–13	Boston	(Fri.-Sat. XXII)
14	Boston	(Sun. f)
16	Providence	(V)
18–20	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Tues. I)
26–27	Boston	(Fri.-Sat. XXIV)

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Jean Cauhapé
Eugen Lehner
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George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

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Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
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Bernard Parronchi
Martin Hoherman
Louis Berger
Richard Kapuscinski
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Ralph Gomberg
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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

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Bernard Zighera
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Rondo
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Minuet
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II. Les parfums de la nuit (The fragrance of the night)
III. Le matin d'un jour de fête (The morning of a festival day)

INTERMISSION

TCHAIKOVSKY . . . . Symphony No. 6, in B minor, "Pathétique," Op. 74

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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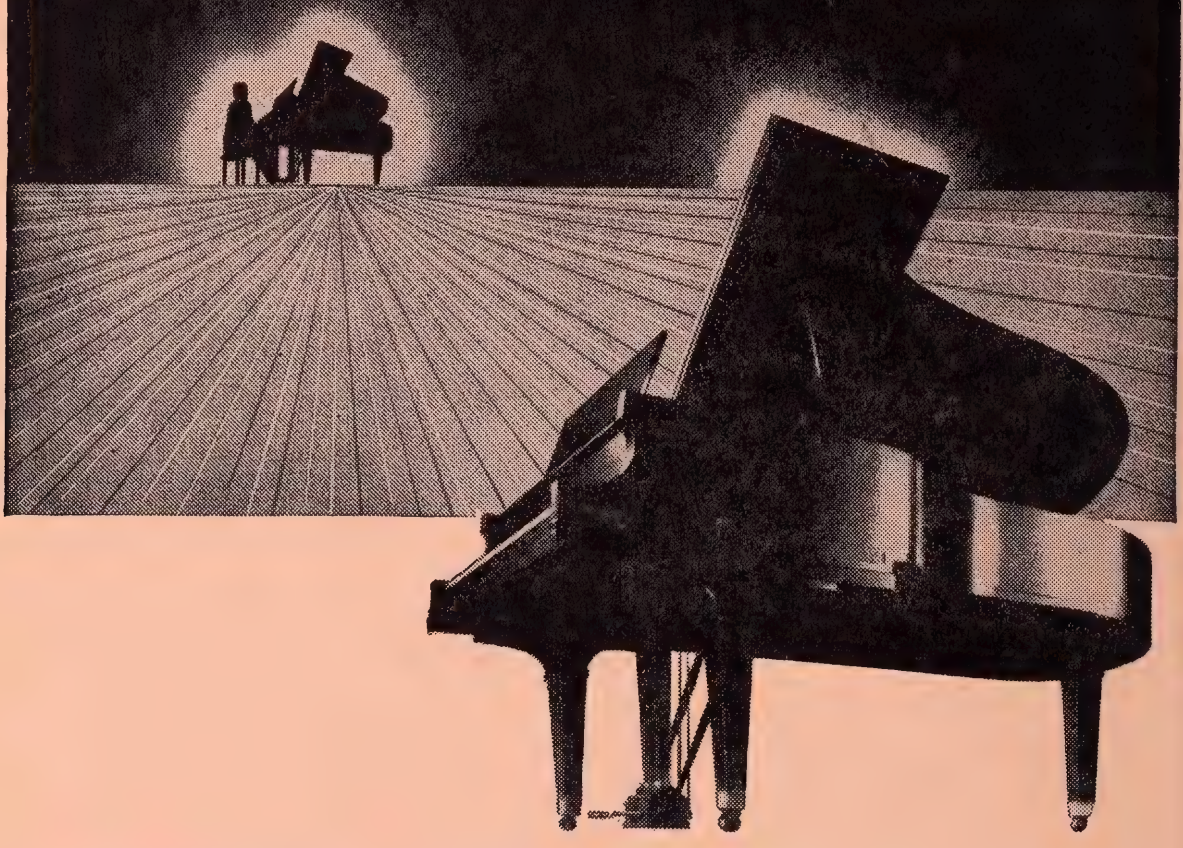
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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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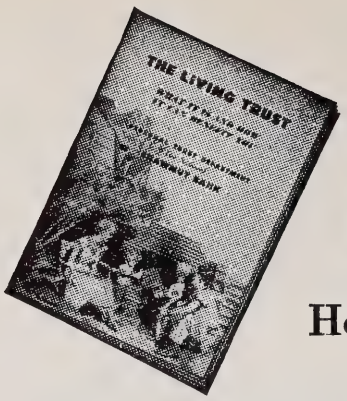
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PICTURES FROM EUROPE

Photographs by Edward Fitzgerald and Roger Voisin, taken on the European trip, together with posters, are shown in the gallery this week.

The exhibition of paintings by artists of the countries visited, assembled by the Vose Galleries, will be shown again after the tour.

• •

WELCOME BY THE CITY

The following communication has been received from the City Council of Boston:

CITY OF BOSTON
IN CITY COUNCIL

Whereas: The Boston Symphony Orchestra has now returned from an outstandingly successful tour of Europe during which the performances of the Orchestra were enthusiastically received and accorded the greatest acclaim for their musical attainment, not only by the people but also by the music critics; and

Whereas: The tour of the Boston Symphony Orchestra was eminently successful in creating friendship abroad and international good will; and

Whereas: The Symphony's performance served to better establish the finest culture and art of America in foreign lands; now, therefore be it

Resolved: That the Boston City Council in meeting assembled hereby takes pleasure in greeting with pride and in extending its warmest welcome to the Boston Symphony Orchestra on its return to Boston and expresses the Council's felicitations and congratulations to the Boston Symphony Orchestra on the occasion of the completion of the Orchestra's successful tour.

In City Council October 1, 1956. Adopted.

Attest: WALTER J. MALLOY
City Clerk.

• •

EUROPEAN IMPRESSIONS

From the prodigious attention in the press which Boston's orchestra has had on its European tour, paragraphs from here and there are quoted:

EDINBURGH

After he had finished his concerts on Friday, Sir Thomas Beecham kindly but sarcastically hoped that what was to follow would be as good.

Last night the Boston Symphony Orchestra under its conductor Charles Munch, making its first appearance at

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the Edinburgh Festival, took over the evening concert at the Usher Hall, and alas for Sir Thomas's sarcasm and for our national pride, it was better—better than the Scottish National, the B.B.C., or the Halle. Fortunately for our self-esteem, it is also no less clearly better than the New York Philharmonic, the Concertgebouw, or the Berlin Philharmonic.

So dazzling to the ear was its playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind, and strings to compare and evaluate. Its sound is a single marvellously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joins. Even the austerest critics, by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it.—COLIN MASON, *Manchester Guardian,* September 16.

NEW YORK

It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.—"Musicians in Russia," editorial in *New York Times,* September 8.

MOSCOW

The Soviet Union's musical élite gave the Boston Symphony Orchestra a tumultuous reception tonight culminating in a ten-minute standing ovation after the orchestra had played two encores.

Observers who saw the Boston orchestra open Thursday in Leningrad said tonight's outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

(Continued on page 91)

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Ostensibly, Mr. Steppington made the trip to the Old School to see about the scholarship fund he had established there under a Living Trust arrangement with Old Colony . . . but you can't blame an old sport for reliving his gridiron days.

It's been quite a pleasure to Mr. Steppington to watch his trust plans — like the scholarship fund — bear fruit during his lifetime. And helping to make his carefully planned dreams come true is Old Colony, who devotes meticulous care to Mr. Steppington's affairs.

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Second Program

FRIDAY AFTERNOON, October 12, *at* 2:15 *o'clock*

SATURDAY EVENING, October 13, *at* 8:30 *o'clock*

Bach . . . . . Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Bourrée I; Bourrée II
Polonaise and Double
Minuet
Badinerie

Flute Solo: Doriot Anthony Dwyer

Debussy . . . . . "Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. Les parfums de la nuit (The fragrance of the night)
III. Le matin d'un jour de fête (The morning of a festival day)

INTERMISSION

Tchaikovsky . . . . . Symphony No. 6, in B minor, "Pathétique," Op. 74

I. Adagio; Allegro non troppo
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IV. Finale: Adagio lamentoso

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

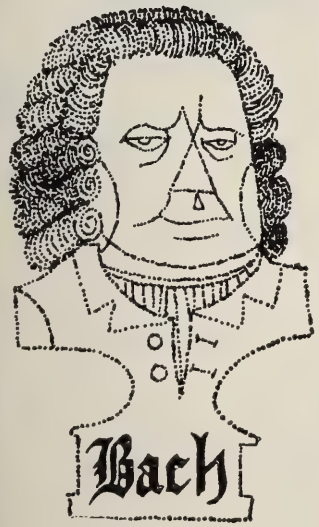
Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886. The edition of Hans von Bülow was performed October 20, 1906, November 2, 1912, February 13, 1915, April 26, 1919, December 24, 1931, and October 17, 1952.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music,

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half of the *Well-tempered Clavichord,* the *Inventions.* Composing the six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the now obsolete *flûte à bec.* The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

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THAT NEARLY A SCORE of the members of the Boston Symphony were born in Greater Boston, while a dozen more are natives of other New England cities . . . that, for comparison, the Orchestra boasts fifteen members who were born in France . . . that, of the Orchestra's nine conductors, three were French, three German, one Russian, one Austrian, and one Hungarian . . . that today some 70 members of the Symphony are native-born — a higher proportion than at any time in the Orchestra's history?

DID YOU KNOW that the Symphony's recent European tour was only the second in its 75-year history — and the first to take the Orchestra to Scandinavia and Central Europe . . . that during the tour Dr. Munch had the honor of being the first to conduct a purely orchestral concert in the splendid 13th-century Cathedral of Chartres . . . that each of the tour's 27 programs featured works by contemporary American composers, many of them commissioned especially for the Orchestra's 75th Anniversary Season?

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Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes. In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The most recent performances at these concerts were on October 30–31, 1953.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"*

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III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

• •

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The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of



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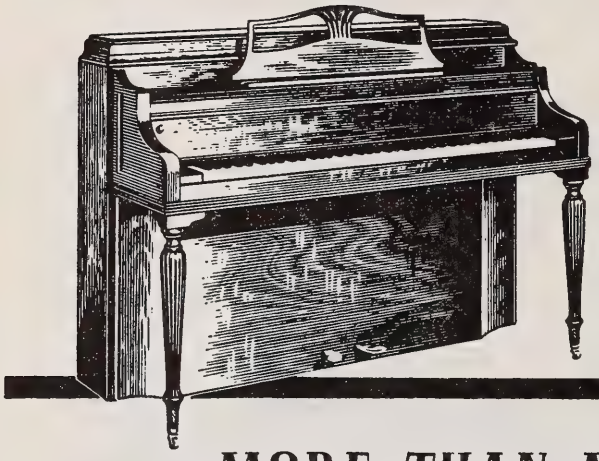
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guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.



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(Frederick P. Walkey, Director of the deCordova and Dana Museum, Boston Symphony Orchestra Bulletin, February 17, 1956.)

It is plain enough when a new and arresting work is performed at a symphony concert anywhere that the reception is mixed. Comments in the corridors seem to extend from elation to resentment. Friendships are sometimes strained. One could find almost any opinion: the piece is an exciting, new apparition in the world; it is interesting and rather amusing; it has its points but once is enough; it is an imposition and an outrage.

The proportion of these reactions to any single piece has never been systematically polled, so far as I know. It becomes a debate which for the moment gets nowhere because one's own opinion is all that really matters to one's self. The middle categories are likely to be in the majority. They will include that greater part of the seasoned concert-going public which, when less than enraptured, accept equably and in good faith what may be offered for what it may contain. These middle

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opinions are likely to be nearer the truth because new music is apt to be in between as to quality, truly extraordinary works being rare in any age. As for those of the last category, the malcontents, they are likely to be unreasonable because, having failed to discover any particular point in the music, a point which does exist according to other opinions, they are by their own admission not qualified judges. An opinion more safely to be counted upon is that of the conductor, who by the nature of his job has presumably a good deal more musical penetration than the average listener. He has chosen the new piece and labored over the preparation (which is often considerable) for the reason that he has found it worth the time and effort of his orchestra and himself, as well as worth consideration by his audiences.

The question of how much contemporary music should be included upon his programs is one which a conductor must continually ask himself. To what extent should he lead his audiences into new ways and accustom them to perhaps an ultimate enjoyment of what is at first baffling? How often does he owe a talented young composer the great advantage of a first performance in his own presence? Should he



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listen to the critics, remembering that critics in the past have not always proven good prophets? Conductors, so history shows, have in many cases been good prophets and men of courage and conviction. There have been times when conductors (and this includes Boston Symphony conductors) have persisted against considerable opposition, even repeated certain much reviled works and at length proved themselves gloriously right. The cases come to mind of composers now exalted at the Boston Symphony concerts, but at first roundly denounced: Brahms, Franck, Strauss, Debussy, Sibelius, Stravinsky, and — let us not become involved in the still arguable present.

The more conservative composers of today who woo us with customary harmonies have certainly the right to be heard, but not to the exclusion of the more challenging ones. Ludwig Spohr was once found more agreeable and safe than Beethoven — at a later period Karl Goldmark was found more comfortable than Richard Strauss. Spohr's *Consecration of Tones* and Goldmark's *Rustic Wedding Symphony* had a legitimate claim to be played and enjoyed until they succumbed to their more enduring rivals and quietly passed into oblivion. The bolder composers, the ruthless innovators, proved with time the more engrossing artists, and it was only then fully realized that they had been



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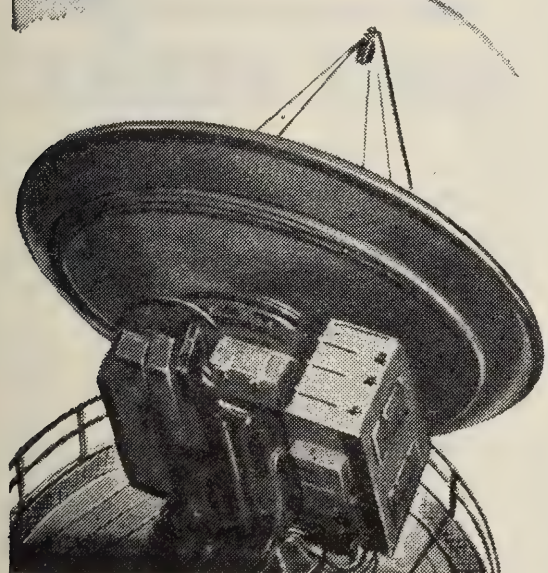
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the musical life blood of their day. If there are no proper giants looming now, it is still a good idea to scan the horizon. The situation is the same — music continues to reflect contemporary tendencies and to seek fresh ways. Every conductor is aware of this, and will not allow his programs to subside into stagnation by drawing away from the music that is being written right now.

A young American composer today faces prodigious numerical competition. The situation is very different from that of 1886, when Louis C. Elson remarked that "if all the symphonic composers of America were to hold a mass-meeting they could be lodged in one double room in any country hotel." Now they would need considerably more space. There seems to be no end of them, and they keep coming. Most of them will never get known, since there is no place in the world for so much creation. Still, the situation is healthy, numerically speaking — it recalls seventeenth century Italy or eighteenth century Germany, which seem to have had no end of listenable but unimportant composers. Audiences have a persistent tendency to take what seems good to them and not to bother in the least as to whether every aspirant is



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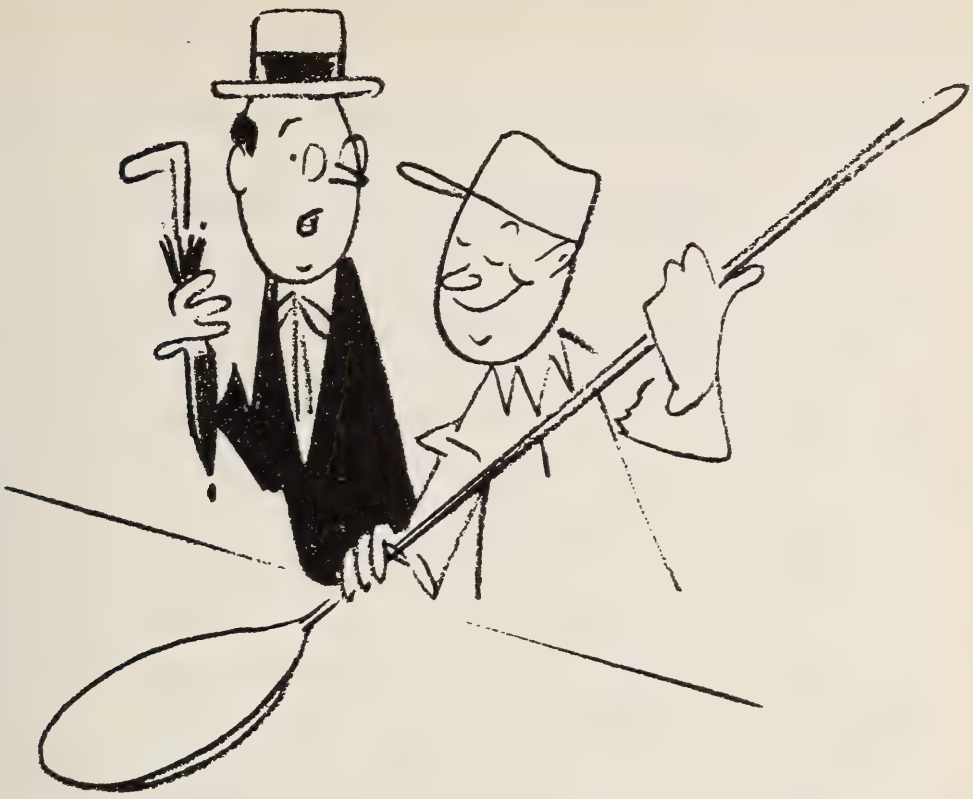
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getting a hearing. If on the other hand he has a talent which merits survival he is pretty likely to get his hearing in our concert world which possesses more performances, and more skilled performers than any previous era could show. The composer now has vast resources of working material to draw upon — chromatic, intervallic, rhythmic, coloristic. If he is no more than clever and ingenious, his music can be stimulating to conductor, musicians, and audience. If he is one of the rare ones with that something which great art requires, he will have his due of performances, and eventually of full apprehension.

The easiest course for any conductor would be to pass by new, difficult, or controversial works and simply give his audiences the established "masterpieces" of obvious worth and popularity. Since the really great symphonies are unfortunately too few, the result would be over-repetition, which dulls the edge of enjoyment, for the habitués at least. The final result would be a sort of squirrel cage of the familiar, as if the art of musical composition had come to end about fifty years ago. Without the stimulation of new musical vistas, symphony concerts would subside into decrepitude.

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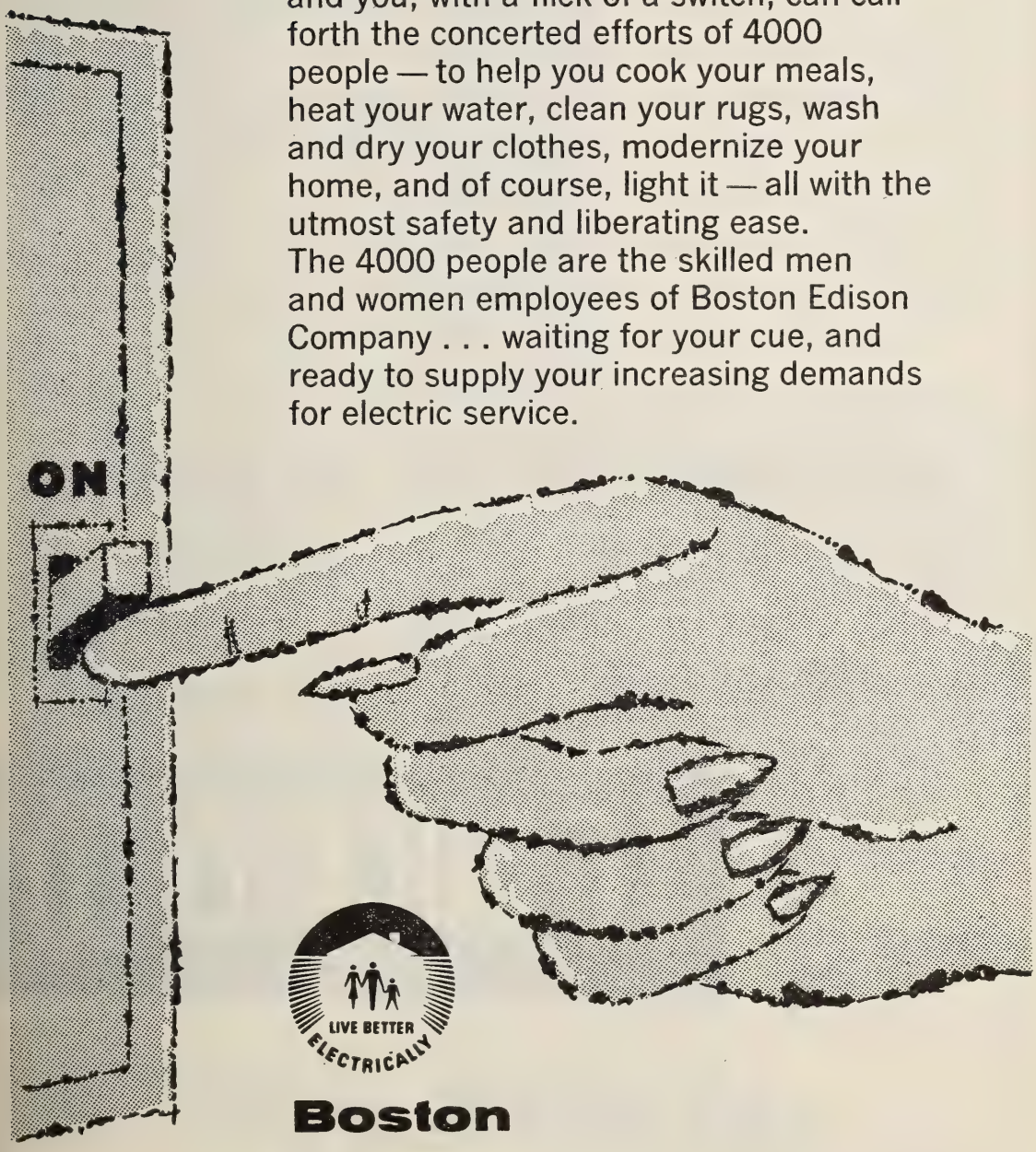


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as if music were made for a closed cult of experts. Perhaps some music is only for experts. If so, it is of little value. Complexity in scores should not be exclusive; a fugue or a double chorus of Bach, the finale of the "Jupiter" Symphony, can be enjoyed by those who do not follow every detail of the counterpoint. Complexity should produce a clear over-all impression, whether from early composers or the latest ones. It must be acceptable to the lay listener or have no general claim for performance. Enjoyment of sounds is not reached by theoretical instruction. It comes through alertness to rhythm, to melody, and to sound combinations. This alertness can be developed, it is true, by a certain amount of systematic training – but too much is no help. The professional expert is not always enviable where the enjoyment of listening is concerned. His proper fastidiousness as a performer usually makes him over-fastidious as a listener. He is also apt to be a restless listener, because he is by habit at the giving rather than the receiving end, and as a listener he can be jaded by repeated hearing. Fortunate is the beginner who may have the privilege, the exhilirating experience of hearing a symphony by Beethoven for the first time! That privilege belongs to the lay listener. His enjoyment generally speaking increases

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It is good sense for every listener to enjoy in his own way and to be independent of expert judgment. Of the various morals which Wagner, without being sententious, allows us to draw from the book of *Die Meistersinger von Nürnberg,* perhaps the most potent is driven home while Walther is singing his prize song. Music as a free, spontaneous art, welling from the heart, is up for judgment. The official judges, the guilds of mastersingers, are the intellectuals, the conservatives who stand by tradition, and they have ruled out the contestant. Nevertheless he has entered the lists by the contrivance of the one liberal among them — Hans Sachs. As Walther sings his lovely stanzas, pure basic form is clothed in a spontaneous melodic outpouring. The mastersingers (i.e. the pedants) sit at first in silent astonishment. It is among the crowd, the townsfolk, who know nothing of rules (i.e. the general audience) that the first murmur of response is heard. It grows to a great chorus of approbation, with which the masters warmly concur. But their approval is now no more than an endorsement — the multitude has made the actual judgment.

If audiences in general are not always quite so immediately perceptive as this, it could at least be said of the opera in question that it had an immediate popular success, the pedants concurring. The real point, however, seems to be that audiences and not the learned elect of the musical profession are the final arbiters of what shall last and what shall drop by the wayside, fall either summarily or by degrees into oblivion.

We all know from experience that craftsmanship, being nothing more than a helpful means of conveyance, can, when it has nothing in



(Continued from page 60)

The usually decorous élite of the Soviet capital went wild over the program, which began with Charles Munch leading the musicians in Beethoven's Symphony No. 3, the "Eroica."

The excitement rose visibly as the orchestra moved into the Sixth Symphony by Walter Piston, whose work is practically unknown here. Real frenzy developed after Mr. Munch had led the musicians through Ravel's second "Daphnis et Chloé" Suite.—WELLES HANGEN, *New York Times,* Sept. 9.

PARIS

Conducted by Charles Munch, the Bostonians—largely recruited from different parts of the world—played a program of which the two peaks were *"La Mer"* by Claude Debussy, performed with an astonishing brio and perhaps even supercharged, and above all the *"Fantaisies Symphoniques"* by the Czech composer, Martinu. It is not every day that one is favored with the revelation of a masterpiece. That is what we had last night. Music warm, living, colorful, with the authentic accent of its own origin.—JEAN MISTLER, *L'Aurore,* September 20.

CHARTRES

The cathedral was specially illuminated for tonight's performance. Outside the great rose window looking to the west at the end of the nave were floodlights which shed a soft glow into the interior.

The orchestra itself sat beneath the window in the portico of the church. Floodlights lit up the arches of the clerestory and other floodlights at the east end of the church shone through the stained-glass windows above the altar. Other interior lighting included lights above the confessionals.—FRANK KELLEY, *New York Herald Tribune,* September 22.

LONDON

The highlight of the two Boston concerts was Debussy's *"La Mer"* under Munch, not only for the polished brilliance of the playing, but for the salutary reminder that these bright, clear, and even penetrating French orchestral colours were those of the composer's own conception. Here, with the marine tang of the woodwind and the spitting trumpets, was the sea itself, buffeting and invigorating us on Thames-side.—FELIX APRAHAMIAN, *Sunday Times,* Sept. 30.

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particular to convey, produce a completely dull and barren score. The expert analyst can appraise this skill and demonstrate it in a technical analysis useful only to the student. He may, or may not, sense the intangible life which gives it the right to be called music; if he does sense this inner quality and attempts to describe it, his description is bound to be inadequate or fall into an absurdity of purple words. If such a writer should try to give to someone who had never heard Beethoven's Ninth Symphony any sense of the tremendous impulse which lifts and sweeps an entire audience on its current, he would fail completely. The same applies to the simplest melody, whether it be a Lied by Schubert or a popular tune by Kern or Gershwin. No expert can give any technical accounting for the special charm which captures us all so quickly and easily.

For this quality of personal communication, so difficult to name, there are those who have invented the word "musicality". If we call it "impulse" we are at least using a less loathsome word for what can only be indicated as the life force of the art of music in its most elementary sense. Music of genuine beauty is directly available to us all without benefit of guides, and let none of us be dismayed.

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CLAUDE DEBUSSY, *"MUSICIEN FRANÇAIS"*

Victor R. Seroff has written a book on Debussy* amplifying the personal portrait so far available in the considerable Debussy literature by various letters and reminiscences which have since come to light. "My portrait," writes Seroff, "differs from the accepted Debussy legend, but I hope that my readers will judge the man for what he has given the world as much as what he took from it." Indeed Debussy emerges from the new account as a not wholly lovable character. His friends and those closely bound to him by affection had to endure a good deal. On the other hand "what he has given the world" he has given with complete and uncompromising devotion to his æsthetic purpose, an integrity in the face of deprivation, misunderstanding and delayed recognition. For this we can be grateful; if he cannot command our whole-hearted concurrence by his relations with those about him, he can at least draw our sympathy.

Debussy as revealed by Mr. Seroff was seldom a happy man. The poor circumstances in which he was born were a jarring contradiction to the fastidious tastes, the delicate perceptions, he soon developed.

* *Debussy: Musician of France*, G. P. Putnam's, Sons, N. Y., 1956.



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He escaped temporarily from the hated drab surroundings when he spent three seasons in the elaborate entourage of Mme. Nadejda von Meck, the Russian millionairess widow who was at the time Tchaikovsky's "Beloved Friend." This gave him a taste of the luxury of wealth, with the stigma of being one of the many hirelings with which the lady surrounded herself in her Russian villa or in the summer resorts of western Europe. The place of Debussy, aged eighteen, in this regime was as pianist in a youthful trio she had engaged. Mme. von Meck delighted in her "Bussyk" as she called him, her "little Bussy," until he aspired to the hand (and dowry) of her not unattractive daughter, Sonia. Learning of this, she dismissed him at once and forever.

Debussy later came to know wealthy friends and seems to have had no compunctions about profiting by the attendant advantages. Independent and comfortable circumstances commensurate with his tastes he never knew. His *Prix de Rome* sojourn in the Eternal City was a weariness to his soul. The women in his life brought him more love than they received in return. His affair with Mme. Vasnier, in a sort of *ménage à trois,* in which the husband was generous and presumably complacent, apparently ended without broken hearts. The case of Gabrielle Dupont was more serious. "Gaby" was a denizen of the

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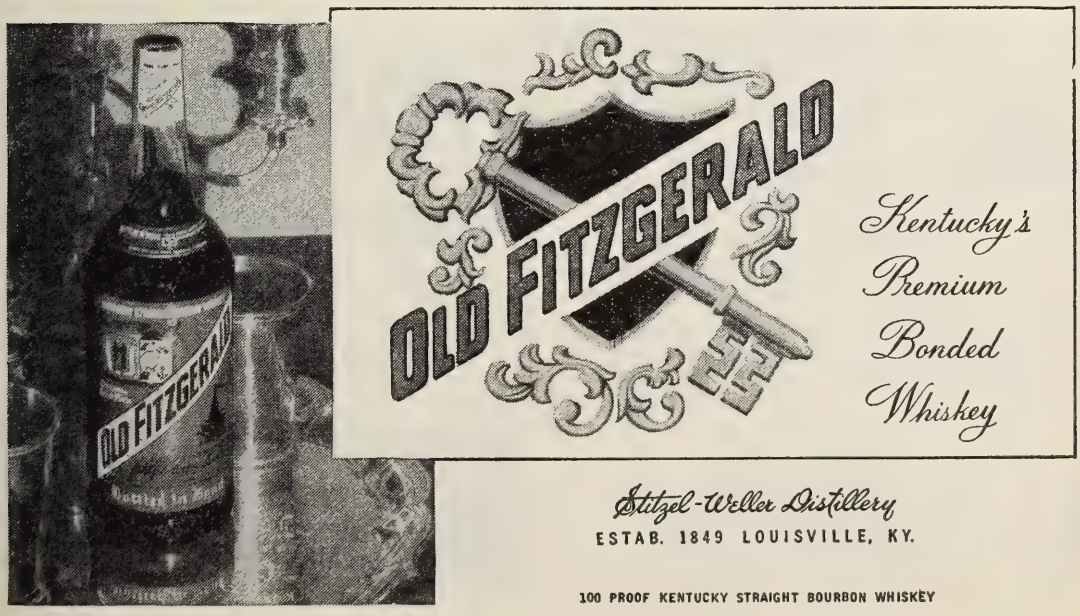
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Montmartre. In "Bohemian" quarters there, Debussy lived with her on and off for ten years (1888–1898).

"Living with Debussy," so writes Seroff, "she learned of beautiful things, yet the arts remained to her both unknown and inaccessible. She watched her lover's devotion to the 'great mysteries' and she knew how to be patient and how to wait for the promised rewards of his labor. Meanwhile she took charge of their domestic affairs, and that was not a simple task; for even when their lunches (if they had any at all) were made of a small chocolate bar and a piece of bread, Debussy remained an *enfant gâté* and would empty his purse for a bibelot or a statuette that caught his fancy, without giving a moment's thought to how they would eat on the following day. It was up to Gaby's ingenuity and her charm to keep the creditors away and, if everything else failed, to take the object of yesterday's fancy to a pawnshop, while the musician's mind was wandering in the heights of his artistic creations."

Gaby remained patient and devoted. One day Debussy lost interest, or rather became interested in Rosalie Texier, a worker in a *maison de couture*. This time it was marriage. Rosalie (Lily) was "a simple, provincial, beautiful girl." Again he had found someone to take care of him, and put up with his difficult ways. When after five years he became attentive to Emma Bardac, who had a wealthy husband and understood his music, Lily shot herself, not quite fatally.* The scandal was considerable and the sympathy of the friends of the pair naturally went to the abandoned wife. When many of these friends jointly subscribed to pay her hospital bills, Debussy shut himself off from everyone

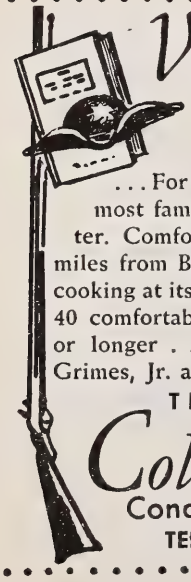
* Léon Vallas, who hardly touches upon Debussy's personal life, refers to this in one cryptical phrase as an "incident" which had a "well-nigh fatal result." Gaby is not even mentioned.



who had subscribed (as he had done with Eugene Ysaÿe, his first and most loyal patron, after the separation with Gaby). The outcasts included his closest friend, Pierre Louÿs, René Peter, the young writer who had been his adorer, Messager, his most understanding conductor, Mary Garden, his favorite Mélisande, Misia Edwards, the celebrated patroness of the arts, even Maurice Ravel.

This was in 1904. Debussy, having thus forfeited his closest friends, was a lonely man in his last years. Fame came to him, but not wealth; he never knew affluence. The illness from which he died in 1918 was protracted and painful.

Debussy the composer was anything but happily adjusted. In the early years he was deeply smitten with the music of Wagner, until he realized that to save his æsthetic soul and to develop according to his personal taste and style he must liberate himself from that insidious influence. In freeing himself of the inherited style of Massenet and entering into a harmonic chromaticism more individual and more subtly expressive, he was constantly accused of vagueness. The accusation was not just, but it was understandable. The absence of harmonic polarity was found disturbing. Debussy himself, however sure of his expressive purpose, was often in doubt about its realization. In pursuit of the mood to convey the tale of *Pelléas et Mélisande,* aiming to capture in tones certain characters in certain situations, he had no convenient structural formula to depend upon, but only his own elusive "intuition," a word he himself used in his letters. This self-assignment was inevitably perplexing, because of its very elusiveness. Where another composer would have casually put down the first chord which occurred to him, this one would hesitate for days over an alternative resolution, ever seeking, persistently unsatisfied. It required ten years



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of his life and many revisions to make of *Pelléas et Mélisande* the masterpiece it finally became. *Pelléas et Mélisande* is to us now a triumphant vindication of the underlying sense of direction in Debussy's "intuitive" quest. There is something heroic in the ten years' search for the justly expressive *Pelléas,* for through those years not his nearest adherents could have had any real confidence that his prolonged and painstaking efforts were justified. Debussy was in this sense a lone composer, until at least *Pelléas* brought him a limited fame, and sympathetic support from a limited faction of connoisseurs. Other composers addicted to revision, such as Mahler or Bruckner, were of lesser stature in that their revisions remained indeterminate. Debussy could have been nothing else than a continual tester and reviser by the uncharted nature of the æsthetic he adopted.

Debussy was also unfortunate in his collaborators (the exception was d'Annunzio, with whom he worked in complete cordiality to notable ends). Maeterlinck, whose text fitted his purpose far more closely than any other could have done, was hostile to him from first to last, in spite of the fact (or perhaps because of the fact) that Debussy lifted his

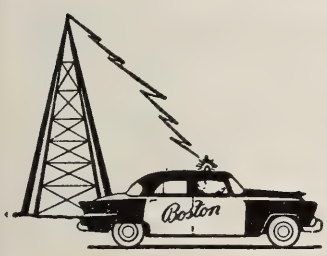
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text to a superior and far more poignant tonal life without the slightest distortion of the poet's original play. Pierre Louÿs, who was his devoted friend and strove to satisfy him with an opera text (*Cendrelune*) could not furnish what he needed. Jean Paul Toulet's attempt to turn *As You Like It* into a libretto came to naught. Edgar Allen Poe's *The Devil in the Belfry* and *The Fall of the House of Usher* appealed to Debussy immensely. He worked interminably trying to set the black and unrelieved catastrophic tale of Roderick Usher, only to destroy every vestige of his music sketches in despair. It is hard to imagine how this subject, so completely lacking in the moments of charm or mood contrasts comparable to *Pelléas,* could have appealed to him in the first place. The composer whose early opera was his fullest and most extraordinary accomplishment was never able, despite attempt after attempt, to compose another.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The most recent performances in the Friday-Saturday series were on February 4–5, 1955, when Pierre Monteux conducted as guest.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a

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question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique"*; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

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There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda

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von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.



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The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio,* in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and

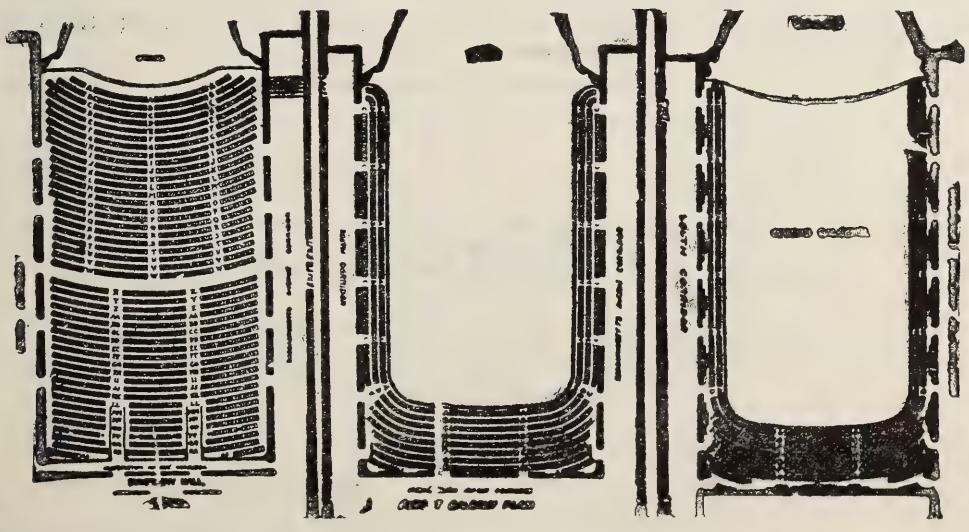
* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant

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chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

• •

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were

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10	Wellesley	
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15	Ann Arbor	
16	Detroit	
17	Ann Arbor	
18	Columbus	
19	Cleveland	
20	Syracuse	
21	Ithaca	
23	Boston	(Tues. B)
26–27	Boston	(Fri.-Sat. III)
30	Cambridge	(I)

NOVEMBER

2–3	Boston	(Fri.-Sat. IV)
4	Boston	(Sun. a)
6	Boston	(Tues. C)
8	Boston	(Rehearsal I)
9–10	Boston	(Fri.-Sat. V)
12	Northampton	
13	New Haven	(I)
14	New York	(Wed. I)
15	Philadelphia	
16	Brooklyn	(I)
17	New York	(Sat. I)
20	Providence	(I)
23–24	Boston	(Fri.-Sat. VI)
27	Boston	(Tues. D)
29	Boston	(Rehearsal II)
30– DECEMBER 1	Boston	(Fri.-Sat. VII)
2	Boston	(Sun. b)
4	Providence	(II)
5	Cambridge	(Kresge Aud. M.I.T.)
7–8	Boston	(Fri.-Sat. VIII)
11	Storrs	
12	New York	(Wed. II)
13	Washington	(I)
14	Brooklyn	(II)
15	New York	(Sat. II)
18	Boston	(Tues. E)
20	Boston	(Rehearsal III)
21–22	Boston	(Fri.-Sat. IX)
28–29	Boston	(Fri.-Sat. X)

JANUARY

4–5	Boston	(Fri.-Sat. XI)
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9	New York	(Wed. III)
10	Newark	
11	Brooklyn	(III)
12	New York	(Sat. III)
18–19	Boston	(Fri.-Sat. XII)
20	Boston	(Sun. c)
22	Cambridge	(II)
25–26	Boston	(Fri.-Sat. XIII)
29	Providence	(III)

FEBRUARY

1–2	Boston	(Fri.-Sat. XIV)
4	Troy	
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6	New York	(Wed. IV)
7	Washington	(II)
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9	New York	(Sat. IV)
12	Boston	(Tues. F)
14	Boston	(Rehearsal IV)
15–16	Boston	(Fri.-Sat. XV)
19	Cambridge	(III)
22–23	Boston	(Fri.-Sat. XVI)
26	Providence	(IV)

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1–2	Boston	(Fri.-Sat. XVII)
5	Boston	(Tues. G)
7	Boston	(Rehearsal V)
8–9	Boston	(Fri.-Sat. XVIII)
10	Boston	(Sun. d)
12	Cambridge	(IV)
15–16	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New York	(Wed. V)
21	Baltimore	
22	Brooklyn	(V)
23	New York	(Sat. V)
26	Cambridge	(V)
29–30	Boston	(Fri.-Sat. XX)
31	Boston	(Sun. e)

APRIL

2	Boston	(Tues. H)
4	Boston	(Rehearsal VI)
5–6	Boston	(Fri.-Sat. XXI)
8	Boston	(For the Am. College of Physicians)
9	Cambridge	(VI)
12–13	Boston	(Fri.-Sat. XXII)
14	Boston	(Sun. f)
16	Providence	(V)
18–20	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Tues. I)
26–27	Boston	(Fri.-Sat. XXIV)

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careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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September 28, 1956

Dear Mr. Cabot:

The reports of the Boston Symphony Orchestra during its recent tour of Europe have given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship. Your orchestra has demonstrated this truth.

I should add that it is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens.

Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done.

Sincerely,

Dwight D. Eisenhower

Mr. Henry B. Cabot
President
The Boston Symphony Orchestra, Inc.
Symphony Hall
Boston, Massachusetts



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Next week the Orchestra will give concerts in Ann Arbor, Detroit, Columbus, Cleveland, Syracuse and Ithaca. The next regular pair of concerts will take place on October 26 and October 27.

Third Program

FRIDAY AFTERNOON, October 26 *at* 2:15 *o'clock*

SATURDAY EVENING, October 27 *at* 8:30 *o'clock*

Barber ..... Adagio for String Orchestra

Schumann ..... Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

INTERMISSION

Piston ..... Symphony No. 6

I. Fluendo espressivo
II. Leggierissimo vivace
III. Adagio sereno
IV. Allegro energico

Ravel ..... "La Valse," Choreographic Poem

These concerts will end about 3:50 o'clock on Friday Afternoon, 10:05 o'clock on Saturday Evening.

Performances by the orchestra are broadcast each week on Monday evenings from 8:15 to 9:00 P.M. on the NBC Radio Network. The Friday and Saturday concerts are broadcast each week from Station WGBH-FM.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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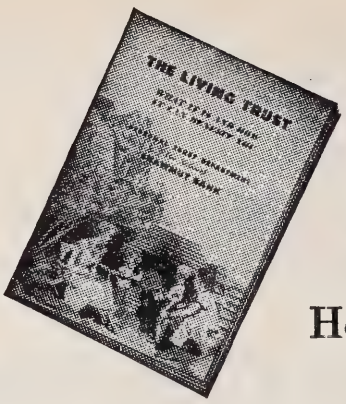
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EXHIBITION

The exhibition of paintings which is now on view in the Gallery and which will be continued through November 10, has been assembled by the Vose Galleries. The exhibition consists of paintings by artists of the countries visited in this orchestra's European tour.

• •

AN OPINION FROM MOSCOW

The Boston Symphony Orchestra's concerts in Moscow brought a detailed review by Dmitri Kabalevsky, the composer whose music has been performed several times at these concerts. The review appeared in "Pravda," September 14, 1956:

One of the most interesting events in our recent years of concert life, and no doubt the most outstanding, is the visit of the Boston Symphony Orchestra, one of the foremost of symphony organizations, now having its 75th anniversary. Many exceptional conductors have worked with this orchestra and are the reason for its excellence. Among them should be mentioned Arthur Nikisch, Karl Muck, and Serge Koussevitzky who was the head of the orchestra for twenty-five years, Pierre Monteux, and finally Charles Munch, the present conductor.

The Boston Symphony Orchestra consists of first-class musicians, artists and virtuosi in the full meaning of the word. The various sections, the strings, woodwinds, percussion and brass, combine into an unusually excellent ensemble. The tone quality of the whole orchestra is as splendid as that of the individual soloists. The ensemble has reached such a degree of mastery that technical problems no longer exist for them and the entire attention is focused on the problems of musical interpretation. Their sonority is as excellent in powerful passages as in tender ones where the sound is a whisper; the bowing is like that of chamber music: completely in unison. Is it necessary to say what a tremendous part of this polished unanimity is due to the conductor? Charles Munch is a great artist whose mastery is as evident in old as in contemporary music. If I should try to define the mastery of Charles Munch I would say that it lies in his interpretative power, combining breadth of conception with delicacy of detail. More important than his technical mastery is Charles Munch's human, sincere,

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and deeply felt musical insight. He possesses the strong intellect of a wise man and the fresh approach of a young soul.

We remember Pierre Monteux and his last concert in Moscow in the middle twenties. He is one of the outstanding French conductors who has worked for years with the Boston Symphony Orchestra in the past and at present is always the partner in the orchestra's activities on tour. Like Munch he combines deep understanding of music with a lively interest in contemporary musicians and their music. Charles Munch led the Orchestra in the first and third concerts in Moscow, and Pierre Monteux the second. Well known works such as Beethoven's "Eroica" Symphony have been performed so many times by so many different conductors that they have lost their freshness and forcefulness of interpretation. It requires a really outstanding talent to bring out the original beauty.

Charles Munch accomplishes this absolutely. We heard the real Beethoven —the great leader of humanistic ideas— of beauty and freedom who leads us through difficult paths towards his ideals.

The two Symphonies by Haydn (Monteux led the "Surprise"; Munch, No. 102) showed a proper sense of simplicity and optimism, with rather heavy folk humor. Monteux did a splendid job with Schubert's Seventh. Now for the contemporary music—Ravel's "Daphnis and Chloe," Strauss's "Don Juan" and Dukas' "L'Apprenti Sorcier." All of these were conducted by Munch and here his talent was shown at its greatest height. His conducting of Ravel showed how small-minded are the artificial critics who see Ravel only as a composer of orchestral color. No doubt Ravel's music is even more of a living force. This composer has won us over and conquered us not only because of his technical mastery and sheer beauty of musical form but also because he reaches every one of us personally. The music of "Daphnis and Chloe," like his other works, resembles rays of the sun which blind us and which at the same time give us life energy. These qualities in Ravel's music were disclosed to us. The most difficult orchestral selection—Strauss's "Don Juan" —was played with great fire. And finally, Dukas' "L'Apprenti Sorcier" was like brilliant fireworks. We also remember the fire and virtuosity in the encore of Pierre Monteux—the excerpts from "Der Rosenkavalier."

(Continued on page 147)

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Third Program

FRIDAY AFTERNOON, October 26, *at* 2:15 *o'clock*

SATURDAY EVENING, October 27, *at* 8:30 *o'clock*

Mozart . . . . . Symphony in D major, "Paris," K. 297

I. Allegro assai
II. Andantino
III. Allegro

Piston . . . . . Symphony No. 5

I. Lento; Allegro con spirito; Lento
II. Adagio
III. Allegro lieto

(*First performance in Boston*)

INTERMISSION

Beethoven . . . . . Lento assai, cantante e tranquillo, from the String Quartet in F major, *Op.* 135
(performed by the string orchestra)

In Memory of Leslie Judson Rogers
July 28, 1893 - October 11, 1956

Schumann . . . . . Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

These concerts will end about 3:55 o'clock on Friday Afternoon, 10:10 o'clock on Saturday Evening.

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SYMPHONY IN D MAJOR ("PARIS"), NO. 31 (K. 297)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Composed in Paris in 1778, this symphony had its first performance at a *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

The most recent performances in this series were on April 2–3, 1954.

Orchestra was October 28, 1887, under the direction of Wilhelm Gericke. Arthur Nikisch performed it April 28, 1893; Emil Paur, November 8, 1895; Wilhelm Gericke, January 13, 1898, and Serge Koussevitzky, October 26, 1945.

The most recent performances in this series were on April 2, 3, 1954.

The score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, together with timpani and strings.

MOZART, aged twenty-two, arrived with his mother in Paris on March 23, 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister,* which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. "For the last five or six years," wrote Mozart to a Salzburg friend, with a Parisian perform-

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ance perhaps ringing in his memory, "the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable." At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. "The discipline that rules this orchestra!" he had written to his father. "They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns."

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: "During the last two days we were choked by the



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THAT NEARLY A SCORE of the members of the Boston Symphony were born in Greater Boston, while a dozen more are natives of other New England cities . . . that, for comparison, the Orchestra boasts fifteen members who were born in France . . . that, of the Orchestra's nine conductors, three were French, three German, one Russian, one Austrian, and one Hungarian . . . that today some 70 members of the Symphony are native-born — a higher proportion than at any time in the Orchestra's history?

DID YOU KNOW that the Symphony's recent European tour was only the second in its 75-year history — and the first to take the Orchestra to Scandinavia and Central Europe . . . that during the tour Dr. Munch had the honor of being the first to conduct a purely orchestral concert in the splendid 13th-century Cathedral of Chartres . . . that each of the tour's 27 programs featured works by contemporary American composers, many of them commissioned especially for the Orchestra's 75th Anniversary Season?

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wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe." And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to a disease as unidentifiable as many were in those days, and Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart in Paris, wrote to Leopold: "He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity." The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

The Baron Grimm was the one person who introduced Mozart in

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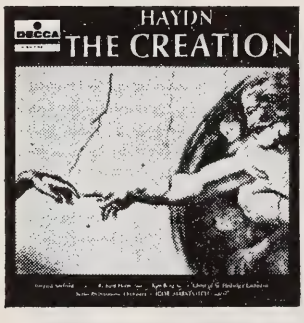
favorable places. He took him to Noverre, Director of Ballet at the *Opéra,* who spoke of an opera and allowed Mozart to provide numbers for a ballet (*"Les Petits Riens"*), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert Spirituel,* the famous ultra-aristocratic subscription concerts, given in Lent when the theaters were closed, which were later to perform symphonies of Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French *"politesse"* ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a *"Symphonie Concertante"* with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe), whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Beethoven, and Ritter (bassoon). Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared.* Mozart was offended but more or less forgave Le Gros when he was asked for a symphony – which, needless to say, he promptly provided.

* The original score was lost, but another version ultimately appeared (K. Anhang 9), in which a clarinet is used instead of a flute. It was performed at the Boston Symphony concerts November 10-11, 1955.

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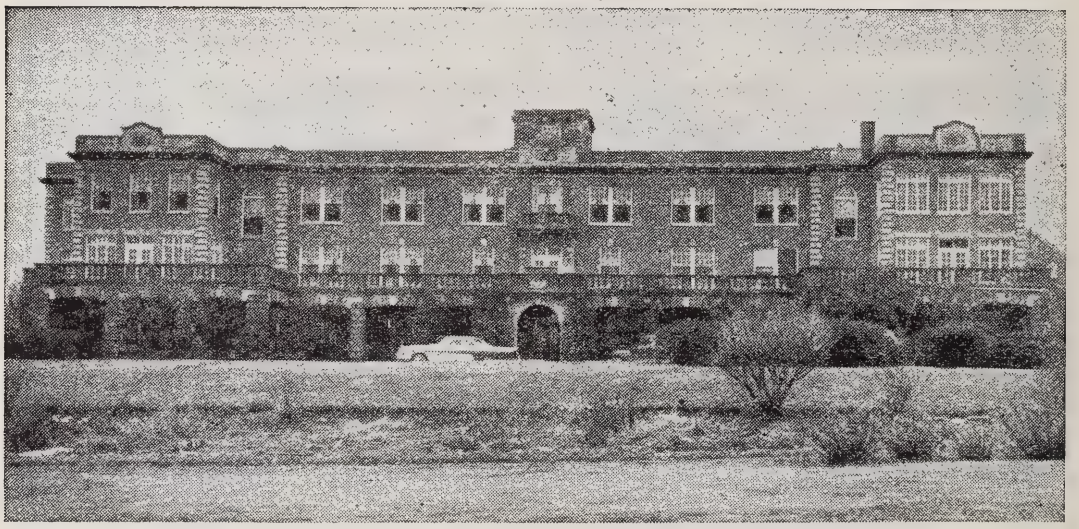
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In a letter to his father, Mozart describes an encounter with Le Gros: "M. Le Gros came into the room and said, 'It is really quite wonderful to have the pleasure of seeing you again.' 'Yes, I have a great deal to do.' 'I hope you will stay to lunch with us today?' 'I am very sorry, but I am already engaged.' 'M. Mozart, we really must spend a day together again soon.' 'That will give me much pleasure.' A long pause; at last, 'A propos, will you not write a grand symphony for me for Corpus Christi?' 'Why not?' 'Can I then rely on this?' 'Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante.*' Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony."

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich's splendid orchestra at Mannheim. The orchestra of the *Concert Spirituel* had a reputation for great brilliance — Mozart's disparaging remarks to his father, presently to be quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He com-

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posed with both in mind. In every part there is a play for brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of piano and forte. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that "when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next." The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the *"premier coup d'archet,"* the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, "I have been careful not to neglect *le premier coup d'archet* — and that is quite sufficient. What a fuss the oxen here make of this trick! *Was Teufel* — I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!" And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d'archet* at the *Concert Spirituel.* " 'Yes, I have heard the first





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and the last.' 'Do you mean – the *last?*' 'Certainly, the first and the last – and the last gave me the more pleasure.' "

"I was very unhappy over the rehearsal," wrote Mozart, "for I never heard anything worse in my life; you cannot imagine how they scraped and scrambled over the symphony twice. I was really unhappy. I should like to have rehearsed it again, but there was so much else that there was no time. So I went to bed with a heavy heart and a discontented and angry spirit. The day before, I decided not to go to the concert, but it was a fine evening and I determined at last to go, but with the intention, if it went as badly as at the rehearsal, of going into the orchestra, taking the violin out of the hands of M. La Houssaye [the concert master], and conducting it myself. I prayed for God's grace that it might go well, for it is all to His honor and grace; and *ecce,* the symphony began. Raaff stood close to me, and in the middle of the first Allegro was a passage that I knew was sure to please; the whole audience was struck, and there was great applause. I knew when I was writing it that it would make an effect, so I brought it in again at the end, da capo. The Andante pleased also, but especially the last Allegro. I had heard that all the last Allegros here,



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like the first, begin with all the instruments together and generally in unison; so I began with the violins alone, piano, for eight bars, followed at once by forte. The audience (as I had anticipated) cried *'Sh!'* at the piano, but directly the forte began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal,* treated myself to an ice, told my beads as I had vowed, and went home."

Mozart also relates that Le Gros, unlike the audience and the composer himself, was not satisfied with the slow movement. He considered it not short enough. The amiable Mozart forthwith wrote another, entirely different, which was played at later performances. Weighing the two, Mozart decided on the whole in favor of the second. It was presumably the second, marked Andantino instead of Andante, which was used in the original French publication by Siebel and which is here performed.* On account of the success of this symphony Mozart told his father that he composed another one which was also performed by Le Gros. But this second symphony is appar-

* Both slow movements have survived. Alfred Einstein, in his edition of the Koechel *Verzeichnis,* identifies the *Andantino* as the second version, but Saint-Foix, the French authority who is regarded as no mean Mozart expert, states positively that the *Andantino* movement, having forty bars more, is not shorter and must have been the first composed.

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ently lost — no existing score has been identified as a possibility. Mozart received not a sou for these contributions to Le Gros.

The following interesting remarks about the "Parisian" Symphony are taken from Einstein's book on Mozart:†

"The symphony is characteristic of the Mannheim-Paris style. In the first movement it even parodies that style to a slight degree. It begins with the *fortissimo-unisono,* precision in which was a great point of pride with the Paris orchestra. . . . He continues with the pompous runs in the strings characteristic of the French overture, and does not forget to write impressive unison passages for the strings against sustained tones in the winds. But that is where the parody, or the connivance to please the French taste, ends. Mozart's ambition was far too great, and there was too much dependent on the success of the work, for him not to take it seriously. The fact that the last of the three movements was the most successful does honor to the taste of the Parisians. The second theme of this movement is a *fugato,* supplying the natural material for development; it does not return in the recapitulation — one of the strokes of genius in this masterful movement, which hovers continually between brilliant tumult and graceful seriousness."

† Oxford University Press, 1945.





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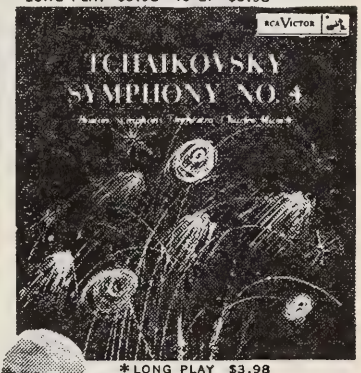
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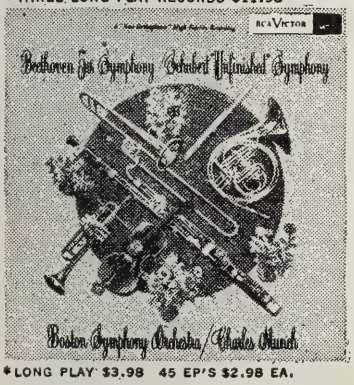
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SYMPHONY NO. 5

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Symphony No. 5 was composed in 1954 at Belmont, Massachusetts, and Woodstock, Vermont, as a commission for the Juilliard School of Music, for the festival of American music originally planned for 1955, but postponed until the spring of 1956. The first performance of the Symphony took place at the school February 24, 1956, played by the Juilliard Orchestra, Jean Morel conducting.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, cymbals, bass drum, 2 harps, and strings.

THE following analysis has been furnished by the composer:

I. In the slow introduction may be found the origins of all the musical ideas subsequently developed in the Symphony. The main body of the movement is in sonata form. Horns announce the principal theme, forceful and rugged in character. The secondary theme, more relaxed and songful, is first played by the oboe. At the close of the movement the flute melody of the introduction is again heard.



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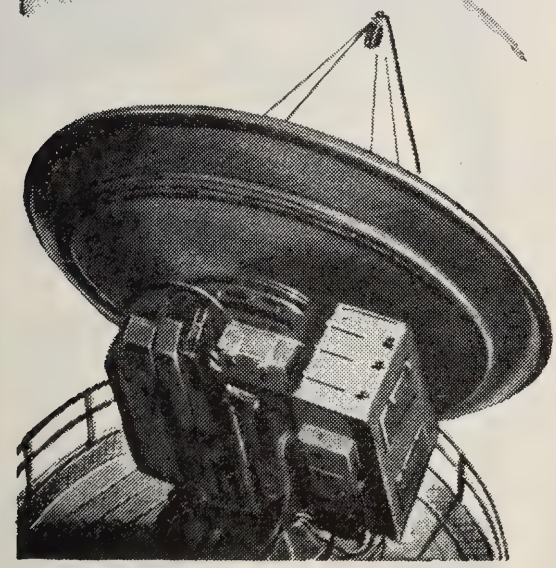
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II. Cellos and basses outline in pizzicato a basic melodic pattern, and against this the violins play a melody, the theme of the movement. There follow three variations, or transformations, of the theme, each section growing out of that preceding. The first variation is marked by the entry of the clarinet, after a short transition in the horns; the second by widely divided strings, with harp figures and a reference to the original pizzicato bass given by piccolo and clarinet; the third by the tuba playing the theme, with cellos and basses. These variations are not greatly contrasted, but rather form a continuous whole, finishing with a coda recalling the start of the first variation.

III. A gay and rhythmic movement, bearing resemblance in form to a rondo A-B-A-B-A in which there is considerable "working out" of the second A, or to a sonata form in which the second theme precedes the first in the recapitulation, besides being in a different key.



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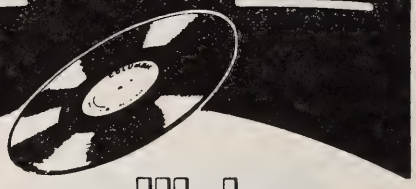
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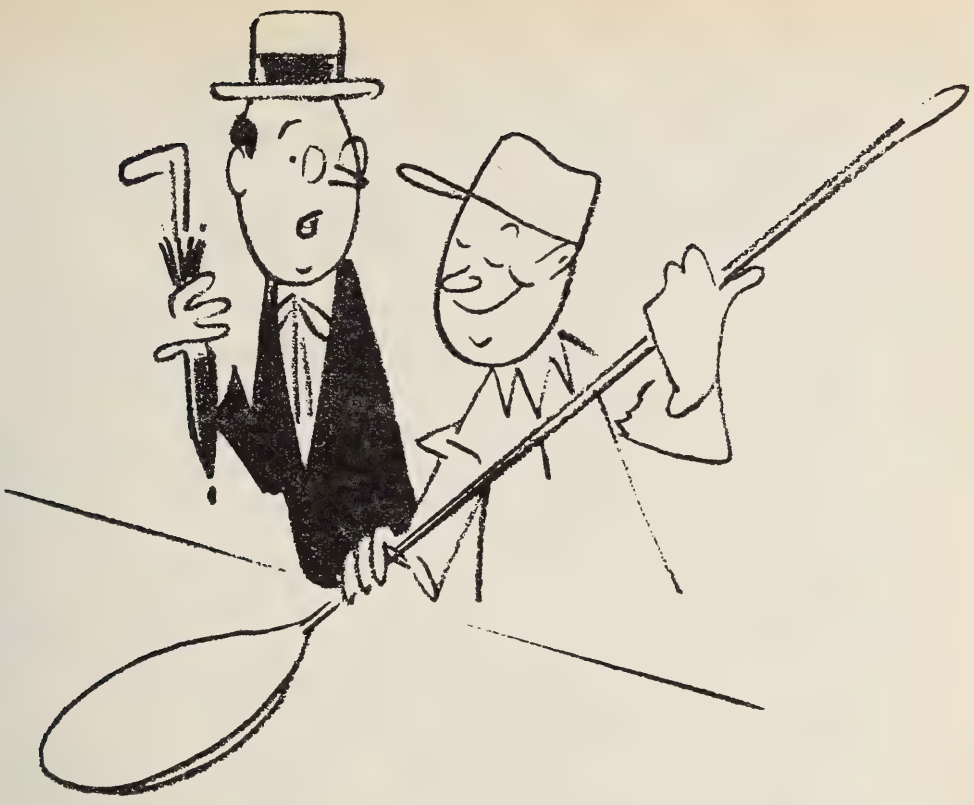
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ORCHESTRATION

By WALTER PISTON

Mr. Piston has written invaluable books on "Harmony," "Counterpoint," and "Orchestration." The Foreword to the last of these is here quoted. (W. W. Norton & Company, Inc. 1955.)

THE true art of orchestration is inseparable from the creative act of composing music. The sounds made by the orchestra are the ultimate external manifestation of musical ideas germinated in the mind of the composer. One skilled in the technique of orchestration may practice a somewhat lesser art of transcribing for orchestra music originally written for another medium. This can be a fine though difficult art, provided the orchestrator is able to put himself momentarily in the composer's place, and, so to speak, to think the composer's thoughts. Failing this, the result is unlikely to amount to more than a display of skill and craft, often of a superficial and artificial nature.

Orchestration, in the sense here employed, refers to the process of writing music for the orchestra, using principles of instrumental combination essentially those observed operating in the scores of Haydn,

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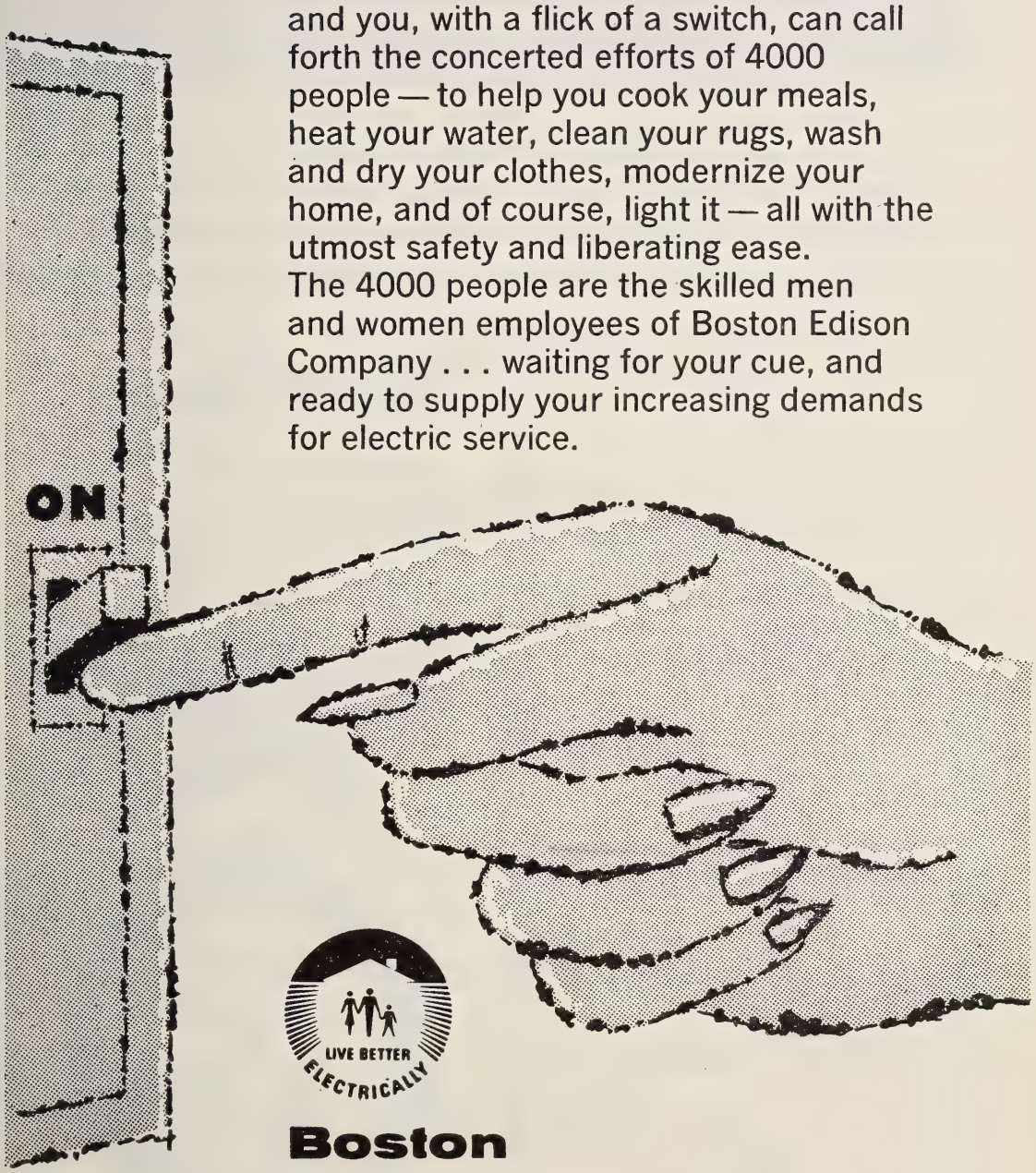
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Mozart, and Beethoven. It is a common technique, employed in present-day symphonic music as well as in that of the classical and romantic periods. For the present purposes it will not be considered to embrace earlier processes based on improvisation, fortuitous instrumental balance, and the stabilizing influence of a keyboard instrument, with *basso continuo.*

The technical equipment of both composer and orchestrator must include a thorough knowledge of the individual instruments, their capabilities and characteristics, and a mental conception of the sound of each. Then the effects and resources of instrumental combination must be learned, involving such matters as balance of tone, mixed tone colors, clarity in texture, and the like. Finally, the orchestra is to be sensed as itself an individual instrument, flexibly employed to present the music, in form and content, with fidelity and effectiveness.

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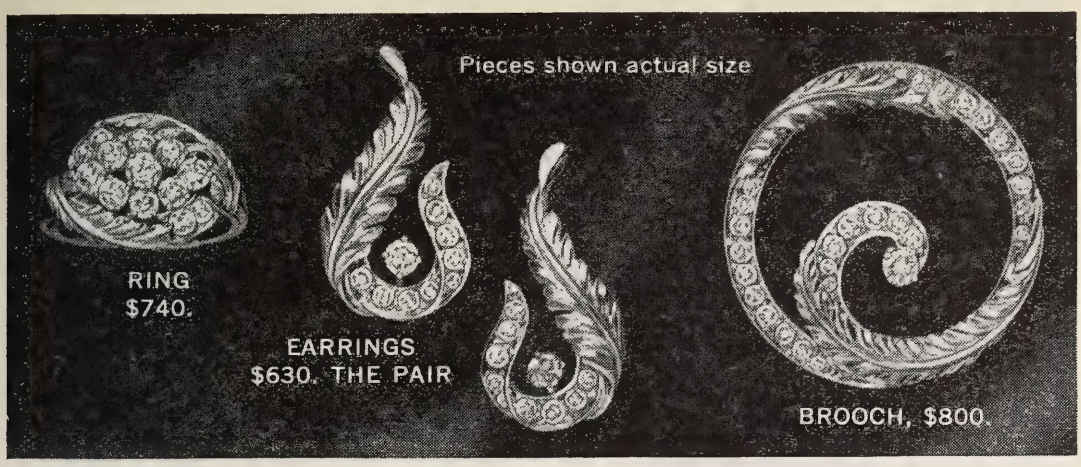
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accuracy dynamic and rhythmic quantities as well as pitch, to say nothing of shades of tone color, warmth and intensity. One consequence of this is the preponderance of the rôle played by the performers and the conductor in the translation of written notes into sound. It is a well-known fact that no two performances of a work sound alike, and we find pleasure and satisfaction in this versatility of music as written. But for the student anxious to know the effect in sound of what he has put on paper, the unknown quantity of the performer's understanding has to be acknowledged in his calculations.

There are also mechanical and physical influences that cause variants in the sound of an orchestral score. No two orchestras sound alike. They may differ in the number of strings, in the quality and make of the instruments, and quite naturally in the capabilities of the players. A wide difference exists in the acoustic properties of the various auditoriums in which the individual orchestras habitually play, and the same orchestra will sound different in a different place.

Because of this variety in the sounds produced from the same given notes, and also because the student of orchestration seldom has an opportunity to hear those notes played at all, the student works under severe handicaps in striving to cultivate a capacity for the mental hearing of orchestral scores.

In the event that his opportunities are limited to hearing phonograph records and radio broadcasts, he must be cautioned that these resources often have serious and misleading deficiencies. It is impossible to doubt that the usual commercial recording of a symphonic work can stand the test of comparison with the printed score. At least in this writer's experience, almost every recording produces some sounds that do not exist in the score, and fails to produce some of the notes printed therein,



(Continued from page 116)

We must speak separately about the American composers—Piston's Sixth Symphony, Hanson's Elegy and Copland's Ode, under Munch, and Creston's Second Symphony under Monteux. The Bostonians did well to bring us so much modern music. We must thank them for it, because we have to admit that American music is not too well known to our public at large.

Piston: He is familiar to us through many successful performances of "The Incredible Flutist." Piston wrote his Sixth Symphony especially for the 75th Anniversary. This composition confirmed our impression that he was an excellent composer and a good orchestrator who is completely at ease with the symphonic form, and if his music somehow lacks melodic interest, it develops naturally and convincingly. There is artistic temperament and fantasy. The second movement impressed us most as a virtuoso scherzo. The third movement worked up to a powerful dramatic tension.

Creston, like Piston, belongs to that group of contemporary American composers who approach their art seriously and tend consistently to avoid the more extreme contemporary ways, developing naturally in the classical tradition. Creston's Symphony in two movements is especially attractive in the second part which consists of courageous and sharp rhythms deriving from the peculiarities of Negro folk music. At the end of the second movement the composer well combines a sharp rhythmical texture with bright and enchanting melodies.

The Elegy by Hanson is a sincere poetic composition which is not deeply moving nor definite in style. Copland's work did not make a good impression. It is an artificial composition full of superficiality, overcomplicated in polyphony and rough and unnatural in orchestral effects and convulsive rhythms. We know Copland as a wise, intelligent, educated and gifted musician, and while listening to this composition we felt more than once that he, like other composers, has an unfortunate tendency toward novelty at any cost.

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besides showing numerous other discrepancies. The phonograph record is valuable as a means of conveying the over-all effect of a composition, but it is an insecure medium through which to store up instrumental sounds in the memory, or to ascertain the sound effect of a printed page of orchestration.

The shortcomings of radio broadcasting of music are too well known to need description here. The complex vicissitudes suffered by a musical tone from the time it leaves the orchestra until it is perceived by the ear of the listener all have their effect upon the quality of the tone. When recordings are broadcast, the efficiency of the initial "pick up" is improved, but often the records are worn, and frequently the pitch is clearly not the same as the pitch of the performance from which the recording was made. This means that a variation in speed has been introduced at some stage of the recording or reproducing process. This, in turn, means a loss of fidelity not only in pitch, but also in tempo and in the tone color of each instrument.

Through a realization of these existing conditions, a philosophy of musical experience can be formed, so that conclusions are drawn not from one or two examples of actual sound, but from the cumulative evidence of many experiences, and even then held subject to subsequent revision.

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WHEN I was in Naples last year," writes Spike Hughes in the Musical Times, London, May 1956, "I came across a piece of charmingly characteristic Rossiniary which I do not think is at all widely known.

"It is an account, published in a Neapolitan paper of 1848, of the correspondence between the composer and an unspecified gentleman whom *Il Folletto* ('The Imp'), in its issue of 26 October 1848, introduces as one who, having heard Rossini, 'frequently spoken of,' secretly wrote to the *illustre maestro* in the following terms:"

'My dear sir,

'You have the general reputation of being a maestro who is great, obliging and an epicure. To the epicure I send herewith a terrine of *pâté de foie gras de Strasbourg;* to the great and obliging *maestro* I address the hope that he will be gracious enough to grant my request to help one of his future rivals. I have a nephew who is a musician and does not know how to write the overture to the opera he has written. Would you, who have composed so much, please be so kind as to let me know your recipe? If you were still concerned with the joys of applause my request might perhaps be indiscreet, but now that you



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Rossini, living at that time in retirement in Bologna, was clearly touched by the present of a terrine of the all-important constituent of the *tournedos Rossini* and replied by return of post and in terms of almost equally florid formality:*

'I consider myself greatly flattered, *o signore,* by the preference you show for my recipes over those of my colleagues in your concern for the embarrassing position in which your nephew finds himself. But first of all I must tell you that I have never written anything unless there was no possible means of avoiding it. I do not understand what pleasure can be derived from giving oneself a headache, getting cramp in one's hand and developing a fever merely to amuse a public whose greatest delight is to be bored stiff by every effort to entertain it. I am not and never have been in any way a champion of the right to work, and I find that the most beautiful and precious of all human rights is that of doing nothing. I am able to indulge in this since acquiring, not thanks to my operas but to one or two happy financial speculations to

* This letter in far briefer form was published by Sylvestri *(Della vita e delle opere di Gioacchino Rossini)* in 1874 and repeated verbatim in the letters edited by G. Mazzatinti in 1902. Sylvestri had taken the letter from the Pall Mall Gazette in 1874. Its authenticity cannot be proved (and it has been doubted). One may at least assume that Rossini would in any case have been pleased to be credited with it. — J. N. B.

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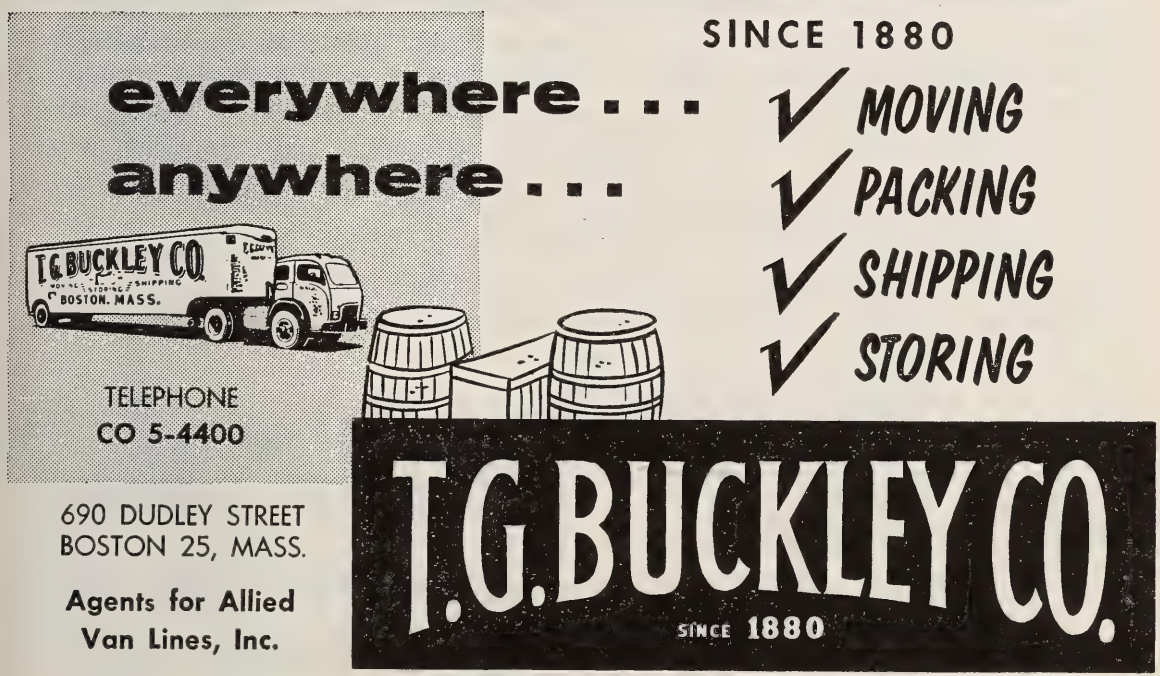
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which (without my knowledge) I was made a party, the incomparable privilege, the right *par excellence,* the right above all rights: that of doing nothing. If, then, I have any really practical advice to offer your nephew, it is to emulate me in this rather than in anything else.

'If, however, he still persists in his bizarre and inconceivable idea of wanting to work, then I will tell you the principal recipes which I had to use during the miserable period when I, too, was obliged to do something. Your nephew will be able to choose the one that suits him best.

'First general and invariable rule: Wait for the eve of the first performance before composing the overture. Nothing is better for inspiration than necessity, the presence of a copyist waiting for your work, sheet by sheet, and the sinister spectacle of the impresario tearing his hair in desperation. All true masterpieces in this form have always been written in this way. In Italy, in my time, all impresarios were as bald at thirty as the palm of your hand.

'Second recipe: I wrote the overture to *Otello* in a small room in Barbaja's palace in Naples, where the fiercest and baldest of all impresarios locked me in by force, with a plate of boiled macaroni swimming in water and with no seasoning, threatening that I should not leave the room alive until I had finished the last note of the overture. You can try this recipe on your nephew, but, whatever



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happens, don't let him smell the delicious smell of the *pâté de foie gras de Strasbourg* – this kind of delicacy is suitable only for composers who do nothing, and I thank you very much for honouring me with the present you have sent me.'

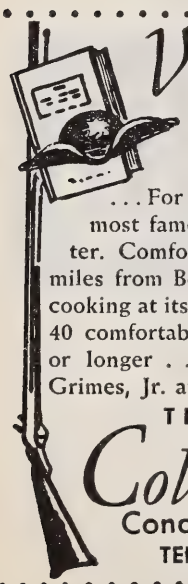
[The overture to *Otello* which Rossini wrote in such depressing circumstances is one of the gayest – and, one must admit, least appropriate – of his overtures; though it became less so, perhaps, after the happy ending had been thoughtfully added to the opera after the original Naples première. It is an item enterprising conductors might well add to their repertory without doing anybody any harm.]

'Third recipe: I wrote the overture to *La gazza ladra* not on the eve but on the very day of the first performance, up under the roof of La Scala in Milan, where I was sent by an impresario just as bad and almost as bald as Barbaja, and watched over by four stagehands. This quartet of executioners had been ordered to throw my overture, phrase by phrase, out of the window to the copyists in the courtyard below, who then delivered the parts to the first violin to rehearse. In the event of there being no pages of music to throw into the courtyard, the barbarians had orders to throw *me* to the copyists. The loft of your house, dear sir, could be used for the same purpose in the case of your nephew. God forbid that he should ever suffer any bigger falls.'

[Rossini's little pun there was the use of the word *'caduta,'* which in Italian means 'fall' but also – in the theatrical sense – a 'flop'.]

'Fourth recipe: I did better with the overture to *The Barber of Seville.* I did not write it specially to take the place of the one originally written for this extremely *buffa* opera; instead, I used another, composed for *Elisabetta, Regina d'Inghilterra,* an opera excessively *seria.* The public was enchanted by this solution. Your nephew, who has so far written no overture for his new opera, might well try this and use an overture he has already composed.'

[There is no doubt that, for Rossini, the E minor *allegro vivo* tune of the *Barber* overture is very *opera seria* music indeed, and, of course, it had served for an opera even more *seria – Aureliano in Palmira –*



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before it was attached to *Elisabetta.* What I find interesting about that fourth recipe, however, is Rossini's reference to an overture specially written for *The Barber of Seville,* but not used. It is known that he did write one, and there has always been a suspicion that, though it was played at the *first* performance of the *Barber,* what we now call the overture took its place almost immediately after that. But, from what Rossini says about it in his letter, it seems that the original was never played at all.]

'Fifth recipe: I composed the overture, or rather the instrumental introduction, to *Le Comte Ory* fishing with a rod, with my feet in the water at Petit-Bourg in the company of M. Aguado, who never ceased, the entire time I was fishing, to talk to me about Spanish finance, which I found indescribably tedious. I do not imagine for a moment, sir, that in similar circumstances your conversation would have anything like the same unnerving effect on the imagination of your nephew.

'Sixth recipe: I found myself in the same sort of nerve-shattering situation when I wrote the overture to *William Tell* in an apartment I occupied in the Boulevard Montmartre. Here, night and day, the queerest characters in the whole of Paris would wander in and out, smoking, drinking, chattering, shouting, bawling in my ears while I went on composing and trying to hear as little as possible. I am certain that in spite of cultural progress in France you will nevertheless still

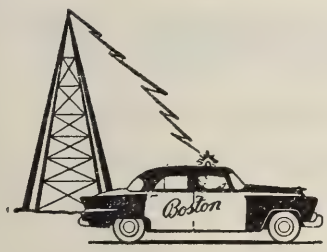
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succeed in finding as many imbeciles in Paris capable of stimulating your nephew in the same way.'

[On reflection, perhaps that picture of Rossini's Paris apartment explains a little of how *William Tell* came to be the loudest overture in history.]

'Seventh recipe: In the case of *Mosè* I composed no overture at all, and this is the easiest thing of all. I am quite sure that your nephew could use this final recipe with great success. It is roughly the same as that adopted by my good friend Meyerbeer in *Robert le Diable* and *Les Huguenots,* and it appears that he has found it most satisfactory. I am assured that he has made use of it in *Le Prophète* as well and is full of praise for the efficacy of this recipe.

'With my best wishes for the glory of your nephew and my thanks for the *pâté,* which I found excellent, believe me to be, etc.

Rossini,
ex-composer.'

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THE MAN WHO MET BRAHMS

By George Marvill

(*Manchester Guardian,* June 21, 1956)

I had my music lessons from a man who had had lessons from a man who had had lessons from a man who had been a pupil of Cipriani Potter, who was a pupil of Beethoven. Furthermore, I used to know, and to speak with every day, a man to whom Brahms had given a cigar. For these reasons I like to think that the virtues inherent in the apostolic laying-on of hands are operative in the sphere of musical education; that some dregs of divine grace linger, however imperceptibly, in my own attempts at music-making.

In the late nineties the man who met Brahms came to England. His two elder brothers had been for some time established here among the band of German industrialists who invaded the West Riding in the latter half of the nineteenth century. Many years later, when he was 60 and I was 16, when the trumpets had long since sounded for Brahms on the other side, the man who met Brahms met me. I entered his employ as a very junior clerk, and soon learned to speak of him as Mr. Max, to distinguish him from his brothers, Mr. Fritz and Mr. Hermann. They were all three fussy and autocratic little men, still addicted to the wearing of side-whiskers and silk cravats and black frock-coats.

For a long time I never associated Mr. Max with Brahms, or with anything outside the realm of orders and quotations and red-lined accounts. He seemed in no way different from his brothers who,

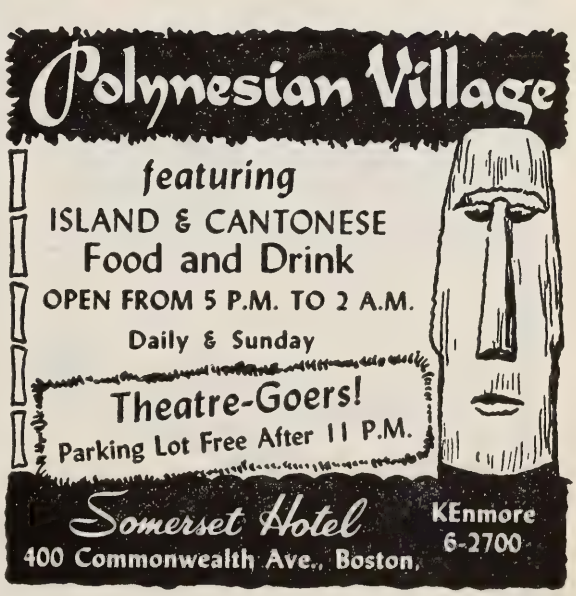
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though approaching their 80s, still attended the office every day from half-past eight to at least half-past six.

Those were hard days in the office: no tea break, no gossip of cricket or football; from the chief clerk downwards we perched on our high office stools, speaking only of business and engrossed, apparently, in our tasks. There were, of course, occasions when a huge calf-bound ledger could form a very convenient screen for a newspaper or other extramural reading matter. Had it not been so I should probably never have made the discovery that Mr. Max was a man who had met Brahms.

He approached me suddenly one day round a corner. I closed my ledger with a snap and hastened to put it in the safe. It happened, however, to be the very ledger he wished to consult.

"Just come to my office," he said, trotting away with the book under his arm.

I followed him awkwardly into the private office. Mr. Fritz and Mr. Hermann were fortunately both out. Mr. Max sat down before his roll-top desk and opened the ledger. It opened, of course, at the miniature score.

"What's this? What's this?" he said. It was Brahms's Clarinet Quintet, op. 115, which we were "taking" just then at the musical

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appreciation class, though I did not like to say so and maintained an embarrassed silence.

Mr. Max was silent, too. I saw to my amazement that he was reading the score, following the five staves with his eye from left to right and turning over at the bottom of the right-hand page. "So!" he said when he had reached the end of the first section. "You are a musician?"

"Not really, sir," I replied. "Just a — a student."

He looked at the score again. "Quintet for Clarinet and Strings, by Brahms. . . . Did you know I was myself present at the first performance of this? I also was a student then, at Munich in 1891. Young Mühlfeld, about my age, took me — he was my friend. His father was playing. Do you know who was Mühlfeld?"

"Yes, sir," I replied. They groomed us well at that musical appreciation class. "Richard Mühlfeld, the great German clarinettist, a friend of Brahms."

"So! . . . There was a reception afterwards; young Mühlfeld took me with him. Brahms offered us all cigars. He offered one to me." Suddenly Mr. Max did something amazing; nobody in the office had ever known him do it before. He chuckled.

"I took a cigar from the box and thought to myself, 'I will not smoke this. I will keep it always and sometimes show it to my friends and say: "This cigar was given to me by Johannes Brahms after the first performance of his Clarinet Quintet."' But Brahms saw me as I was putting the cigar in my pocket. 'Do you not smoke?' he asked. 'Yes, Herr Doktor,' I said, 'but I should like to keep this as a souvenir of this very great occasion.' Brahms was very angry. 'That is one of my best cigars,' he said. 'They are much too good not to be smoked. Give

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it back to me.' So he took the cigar away from me and put it between his own lips. I felt very much ashamed. . . . The Herr Doktor was sorry for me, I think, for presently he brought another box of cigars. 'These are very bad cigars,' he said. 'Take one for your souvenir. It will keep well. And now let us see you smoke.' He offered me another cigar from the good box. I smoked it and was afterwards very sick. . . . I have the bad cigar still."

We were silent for a little while on a peak in Munich, in 1891, among flutes, violins, bassoons, and double basses, tankards of German beer and the odour of cigars. Then the top-hatted heads of Mr. Fritz and Mr. Hermann, returning from Bradford, passed the window. Almost crossly Mr. Max thrust the score of the quintet at me. "Take it away, take it away!" he said. "Put it in your pocket. We do not come here to play. . . . Where is Higginbottom's account?"



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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

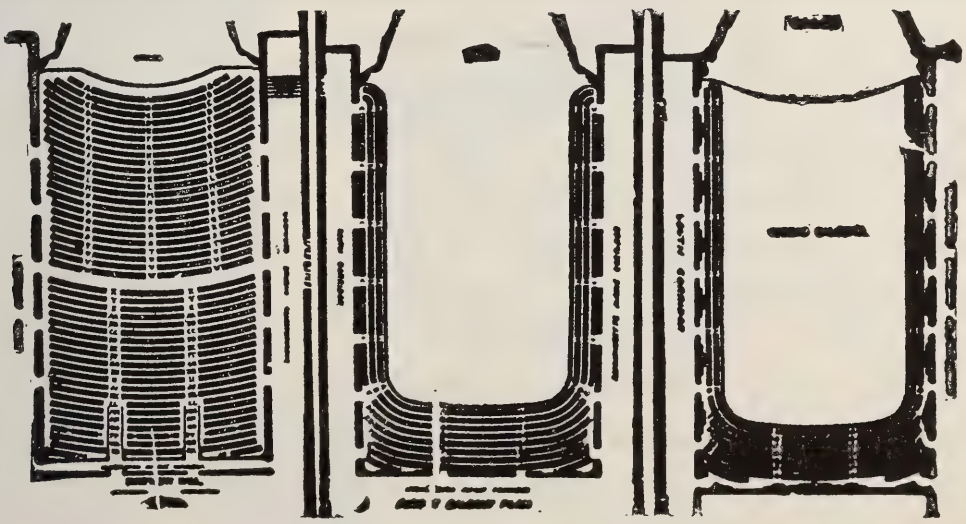
Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

The most recent performances in the Friday-Saturday series of the Boston Symphony concerts were on January 7–8, 1955.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in

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the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the trium-

* "Preludes and Studies."—W. J. Henderson.

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phant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra



which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

* *

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the

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next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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Leon Marjollet died in Paris on September 20 during the European Tour, whereby the cello section has been deprived of one of its most valued players.

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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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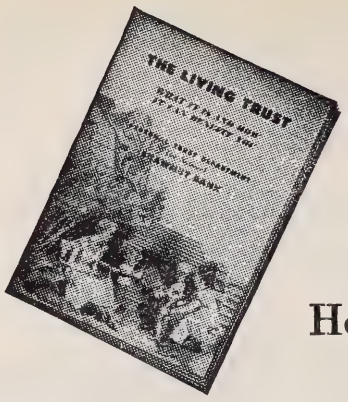
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AN OFFICIAL WELCOME

At a rehearsal in Symphony Hall, on Tuesday morning, October 9, the Boston Symphony Orchestra was greeted by Mayor John B. Hynes, Ernest Henderson, President of the Chamber of Commerce, Chief Justice Raymond S. Wilkins, and Governor Christian A. Herter. Henry B. Cabot, as President of the Board of Trustees, welcomed them and addressed the Orchestra:

Well gentlemen, I think that we ought, we of the Orchestra—and I include myself although I play nothing but the cash register—to be very pleased and gratified to see these gentlemen here today. As I had very little part in the enormous success of your trip, because unfortunately I wasn't able to go with you through the whole thing, I'd like to say to these gentlemen that this group of men who make up the Boston Symphony Orchestra—and two ladies—are to my mind a very remarkable group of people. I have got to know a number of them much better than I did from being on the steamship *Nieuw Amsterdam* with them, which was unalloyed pleasure on my part. I believe—and here I am an outsider speaking—that they did this city and this country great credit in Europe. To my mind, the music which they made was superlative.

Mayor Hynes spoke for the City of Boston:

We are all delighted to have you back again in the old home town. You look equally as dignified in your working clothes as you do when you are performing here on this stage to a discriminating audience. You travelled through part of a continent; you carried with you the name of our great old city; you polished the name of Boston. You talked to the people in those foreign countries in the universal language—the language of music. You even soothed the breast of the friends we have in the Soviet Union,

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if we do have any, and I am sure we do; and I am sure we have more friends there now after the visit of your wonderful orchestra. We are proud indeed—deeply proud—we were never prouder of your orchestra than we are at this moment. We welcome you back, ye warriors of the brass and strings. You have done Boston honor, the Commonwealth honor, and indeed our country honor. You are a great asset to all of us; we are happy indeed that you are back with us again.

Mr. Henderson presented a plaque to the Orchestra in behalf of the Greater Boston Chamber of Commerce, and read the inscription:

"To the members of the Boston Symphony Orchestra whose outstanding performances during their European tour, August 22 to September 28, 1956, brought great honor to themselves and to the City of Boston. Presented in appreciation and with high esteem by the Greater Boston Chamber of Commerce."

Dr. Munch responded:

Dear sir: In the name of the Boston Symphony Orchestra, I would like to express to you our profound gratitude for your appreciation and for your presence this morning at our rehearsal. We all are happy to think that we have contributed to the friendly relation with so many countries and with Russia and that we have brought to them the expression of our great cultural values and our greetings of friendship. Thank you.

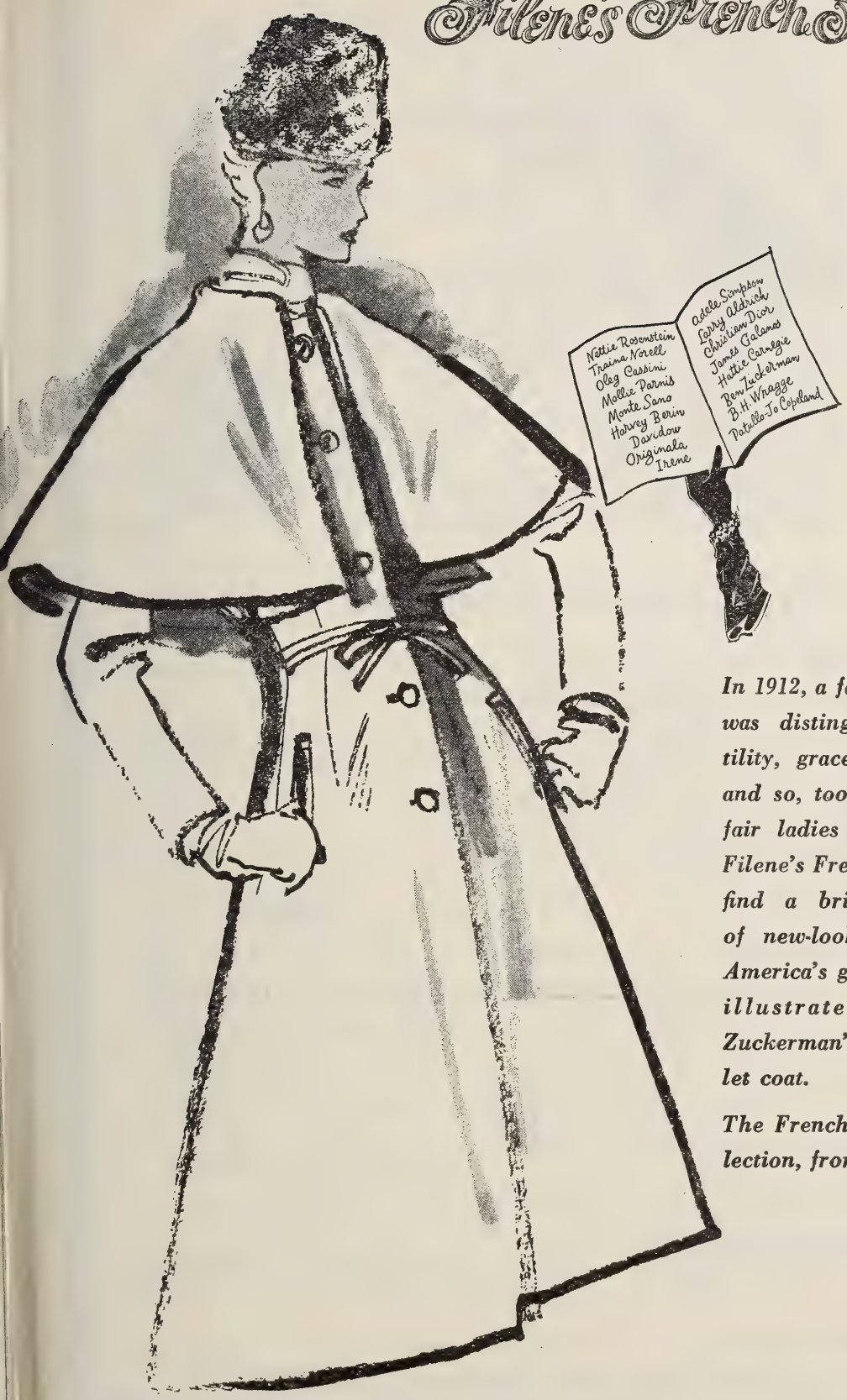
Governor Herter concluded the ceremony:

The Mayor of Boston has had the privilege of having the first say in thanking you for the great contribution that you have made to the City of Boston, the name of the City of Boston, as one of the institutions in the City which is so beloved. I have the privilege of doing the same thing for the Commonwealth of Massachusetts, and I do it very wholeheartedly because during the course of

(Continued on page 203)

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Fourth Program

FRIDAY AFTERNOON, NOVEMBER 2, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 3, *at* 8:30 *o'clock*

CHERUBINI ..... Overture to "Anacreon"

BEETHOVEN ..... Piano Concerto No. 3, in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

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TURINA ..... Sinfonía sevillana

I. Panorama
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OVERTURE TO THE OPERA-BALLET, *"ANACRÉON"*

By LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Anacréon or *L'Amour fugitif,* text by R. Mendouze, was first produced at the *Opéra* in Paris, October 4, 1803.

The Overture had its first Boston hearing at a concert by the Harvard Musical Association, February 8, 1866. It was performed at the Boston Symphony Concerts, October 24, 1884 and repeated in 1886, 1889, 1891, 1894, 1897, 1899, 1904, 1913, 1916, 1917 and 1921. It was revived by Dr. Munch at the concerts of January 9–10, 1953. The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

ANACREON is suitably noticed in the programs of this orchestra for he sits with his lyre in his niche in Symphony Hall, the sixth statue from the stage on the right side. The Greek lyric poet who praised love and wine has been celebrated by other composers than Cherubini: Rameau, Raymond, Grétry (*Anacréon chez Polycrate*) and Méhul are among the list. Well known is *Anakreons Grab,* the song of Hugo Wolf on Goethe's text.

The knowledge of Anacreon is largely legendary and has come down

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to us through the mention of him by contemporary writers and through a few of his verses, some of which have survived by quotation in the works of others and some of which have probably been falsely attributed to him. He was born about 560 B.C. at Teos, an Ionian city on the coast of Asia Minor. When his country was threatened by the invading Persians under Cyrus he took part in the fighting, but by his own admission dropped his shield and fled, perhaps realizing the wisdom of saving his far greater accomplishment upon the lyre to delight his fellow men. He made his way to Samos and the court of Polycrites, a "tyrant" of the more benevolent sort. There he was treated with much favor by virtue of his poems in praise of this monarch. Herodotus tells us that Anacreon was allowed to sit in the royal chamber when the embassy from the Persian king was given audience. When Polycrites died Hipparchus, then ruler at Athens, sent a galley of fifty oars to bring Anacreon as an ornament of his court. When Hipparchus was assassinated Anacreon apparently returned to Teos for his remaining years, which if Lucian is correct came to 85. Because Anacreon wrote much poetry in praise of Eros and Bacchus, the story grew that he lived accordingly in the delights furnished by those gods. This cannot be assumed for he also wrote hymns to Artemis and other deities of more reputable associations. Pliny was the originator of the much-quoted anecdote that his death

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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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was caused by choking on a grape seed. The Encyclopedia Britannica draws stiffly aloof from this story as having "an air of mythical adaption to the poet's habits which makes it somewhat apocryphal." Athenaeus protests that Anacreon must at least have been sober in his moments of creation and joins Horace in repudiating "the brutal characteristics of intoxication" as fit only "for barbarians and Scythians."

Many versions about the delights of drinking were attributed to Anacreon and translated by such poets as Abraham Cowley and Tom Moore in seventeenth-century England, but their authenticity is now seriously questioned. Lyrical pieces of this sort were called *Anacreontics.* The source of the tune of *The Star-Spangled Banner* was a drinking song of this period addressed "To Anacreon in Heaven." The music was composed by John Stafford Smith (1750-1836[?]).

The opera-ballet by Cherubini which Mendouze first intended to call *"Anacréon chez lui"* was produced in revolutionary Paris, whereby the composer was referred to as "Citoyen Cherubini," the librettist as "Citoyen Mendouze," the choreographer as "Citoyen Gardel." Although Cherubini had written nineteen operas and enjoyed considerable success this one was not well received. According to Castil-Blaze the first audience balked at the absurd plot and at the point when

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Anacreon addressed one of his odalisques as *"esclave intéressante,"* interrupted the performance with derisive laughter for several minutes. The opera has never fared well, but its overture has enjoyed for many years a lusty survival.

• •

Maria Luigi Carlo Zenobio Salvatore Cherubini was an interesting figure in music, not so much perhaps by what he has left as by the way he was received by his contemporaries. He was born ten years before Beethoven, and consequently, when his operas were successful in Vienna, Beethoven, who held unrealized hopes in that field, probably looked upon him with unexpressed envy as well as expressed admiration.

Cherubini settled in Paris in 1788 and made that world center of opera his headquarters for the rest of his years. He lived to head the *Conservatoire* as a peppery reactionary, and there to become the butt of some lively anecdotes by the young Berlioz. When he died, the Romantic movement, with such promising composers as Schumann, Chopin, Mendelssohn and Liszt in the ascendant, was well under way.

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CHERUBINI AND NAPOLEON

From *Cherubini; Memorials Illustrative of his Life*

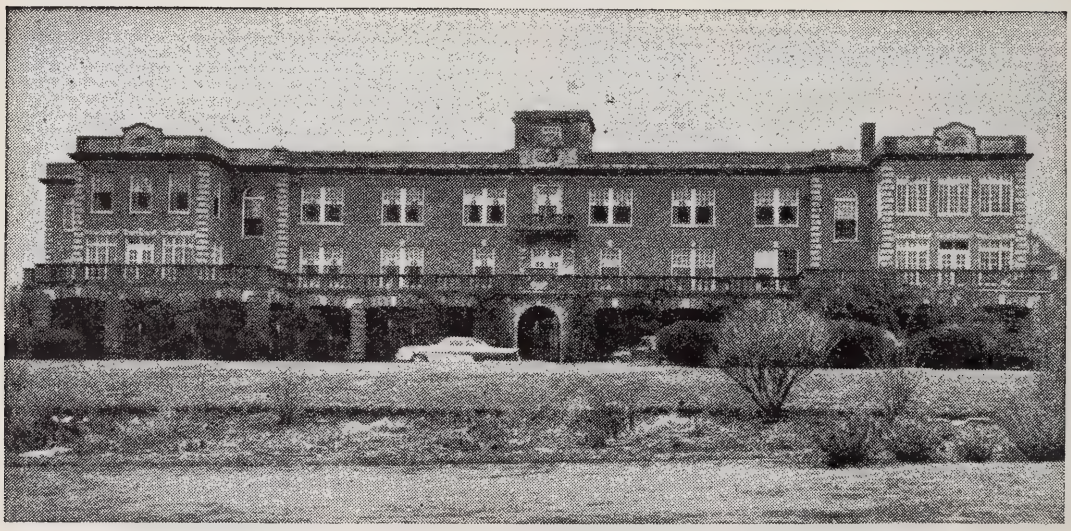
By Edward Bellasis

On the 12th of December 1800, a grand performance of the *Creation* took place in Paris. Napoleon, while on his way to attend it, was near being killed by the explosion of the infernal machine. It was after this crisis that a deputation, composed of the various societies and corporations at Paris, waited on the First Consul to offer their congratulations on his escape. Cherubini, as a representative of the Conservatoire, was among the deputation, but kept in the background, wishing to avoid any unpleasant meeting with Napoleon; who, however, ironically exclaimed: 'I do not see Monsieur Chérubin,' pronouncing the name in this French way, in order to indicate, it is said, that Cherubini was not worthy of being deemed an Italian composer. When the composer came forward, neither said one word. Yet crowds were still rushing nightly to see and hear *Les Deux Journées.* Shortly after the above incident, Napoleon invited him to a banquet at the Tuileries, given to a number of the distinguished men at Paris. After a frugal

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repast the company adjourned to the salon, where the First Consul entered into conversation with Cherubini, both of them walking up and down the room. 'Well,' said Napoleon, 'the French are in Italy.' 'Where would they not go,' rejoined Cherubini, 'led by such a hero as you?' Napoleon seemed pleased, but talked now in Italian now in French, which so confused Cherubini that he could scarcely make out what the Consul was saying. At length the latter began on the old topic: 'I tell you,' he said, 'I like Paisiello's music immensely; it is soft and tranquil. You have much talent, but there is too much accompaniment,' and he instanced the celebrated air of Zingarelli, 'Ombra adorata,' as being the sort of thing he liked. Cherubini quietly rejoined: 'Citizen Consul, I conform myself to French taste; *"paese che vai usanza che trovi,"* says the Italian proverb.' 'Your music,' continued Napoleon, 'makes too much noise; speak to me in that of Paisiello, that is what lulls me gently.' 'I understand,' replied Cherubini; 'you like music which does not stop you from thinking of state affairs.' At this witty answer Napoleon frowned, and the talk ended.*

Cherubini now found himself persistently ignored and ill-treated by

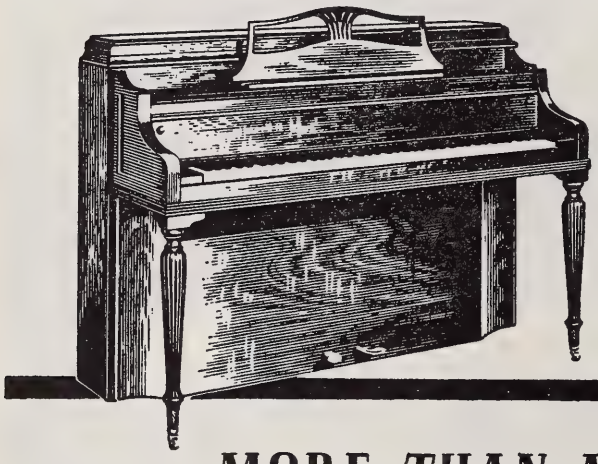
* Arnold somewhat amusingly says that to Napoleon's charge of 'too many notes,' Cherubini gave 'the ever-memorable reply': 'Not one too many.' (Yet precisely the same conversation has been attributed to Mozart and the Emperor of Austria, proving the unreliability of such anecdotes—J. N. B.)




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the First Consul, and though producing masterpieces worth a fortune to the musical world, yet he received no honors as a composer, and hardly any income save the pay received as inspector of the Conservatoire, which scarcely sufficed for his maintenance. How significant of his downcast state of mind is the catalogue of his works at this period! Hardly anything was written during 1801 and 1802; and as a distraction Cherubini occupied himself with his botanical pursuits.

When the concordat with the Pope had been signed, Napoleon, who loved to return to the old ways of the monarchy, determined to reëstablish a consular chapel; and, at the close of 1802, invited Paisiello, then at Naples, to come to Paris, and be director of the music. Paisiello came, and received 12,000 francs a year, besides lodging and a carriage. The number of singers for the chapel was eight, besides twenty-seven instrumentalists under Paisiello. As the old Tuileries chapel had been destroyed, the services took place in the Hall of the Council of State. All this gave great umbrage to the Conservatoire. That institution, with its famous teachers, supported French taste, and Napoleon passed them all over for an Italian stranger. They resented being placed beneath a foreigner. At the same time, as Cherubini stood foremost among them, they disliked him as well as Paisiello. Cherubini, indeed,



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might now be considered one of themselves, but was he an Italian born, and yet thought the first representative of the new French music? The intrigues and petty jealousies of the French musicians deprive them of the just excuse that might be made for them, in their indignation at Paisiello's preferment. Paisiello, however, pleased none but the First Consul. The public, stimulated by beauties of a higher order, listened with indifference to his opera of *Proserpine,* his masses, his psalms, and his hymns. Nor did Paisiello like his position; accustomed at Naples to be courted by artists, and admired by the public, he found Paris a decided change for the worse. After the grand solemnity of the coronation of the French Emperor, he asked to be released from his engagement with Napoleon, pleading as his excuse the ill-health of his wife. With difficulty he obtained his request, and returned to Naples towards the end of 1804. Napoleon tried to get Zingarelli in his stead, but Zingarelli refused all offers, wisely preferring his post at the Vatican. Such was the petty contention that made Cherubini, disgusted with that divine art of which he was so consummate a master, seek a distraction in the cultivation of flowers.

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By LUDWIG VAN BEETHOVEN

Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed his Third Concerto in the year 1800. It had what was probably its first public performance at a concert given by the composer in the Theater an der Wien, in Vienna, April 5, 1803.

The Concerto is orchestrated for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The score is dedicated to Prince Louis Ferdinand of Prussia.

It was performed at the concerts of this orchestra April 21, 1888 (soloist, Mrs. H. H. A. Beach); February 18, 1911 (Ferruccio Busoni); April 16, 1920 (Alfred Cortot); February 11, 1921 (Mischa Levitzki); December 1, 1933 (Artur Schnabel); February 17–18, 1939 (Myra Hess). It was last performed in the Friday and Saturday series March 25–26, 1955, when Claudio Arrau was soloist.

IT was in 1797 that Beethoven composed his First Pianoforte Concerto in C major; the so-called Second Concerto in B-flat, which he rewrote in 1800, really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized



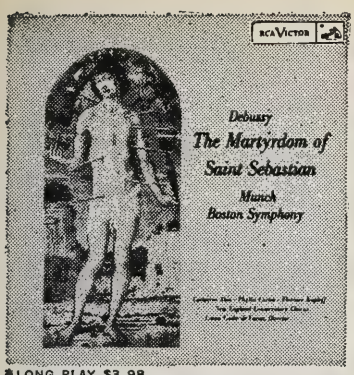


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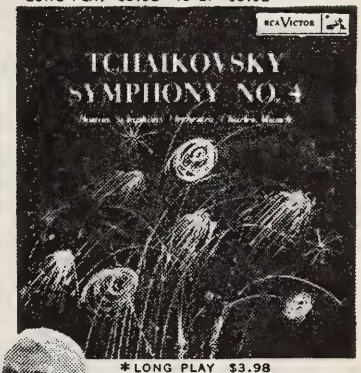
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for it to his publisher, selling it for a small fee. At the first performance of the concerto in C minor, in 1803, Beethoven appeared as the pianist. The program also included his first two symphonies, and his oratorio "The Mount of Olives," which was composed in the same year as the Concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried, "that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The pianoforte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."

This remark of Ries refers to the second performance (Vienna, July,



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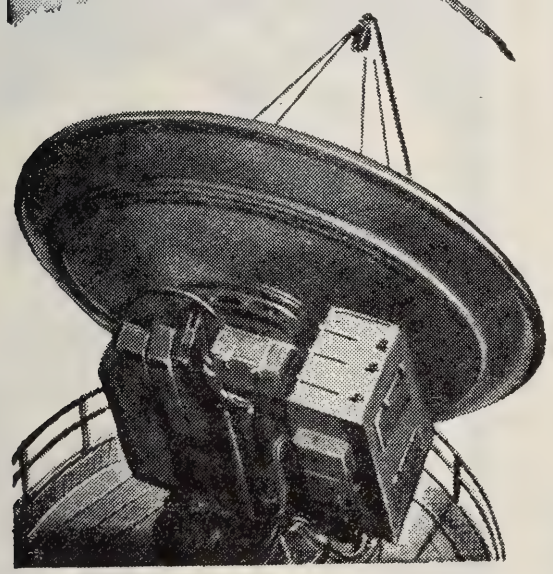
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1804) of the Concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public. "I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage, upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the perform-



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ance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "

The technical advance, the power and breadth of the C minor Concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings — it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth Symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, intro-

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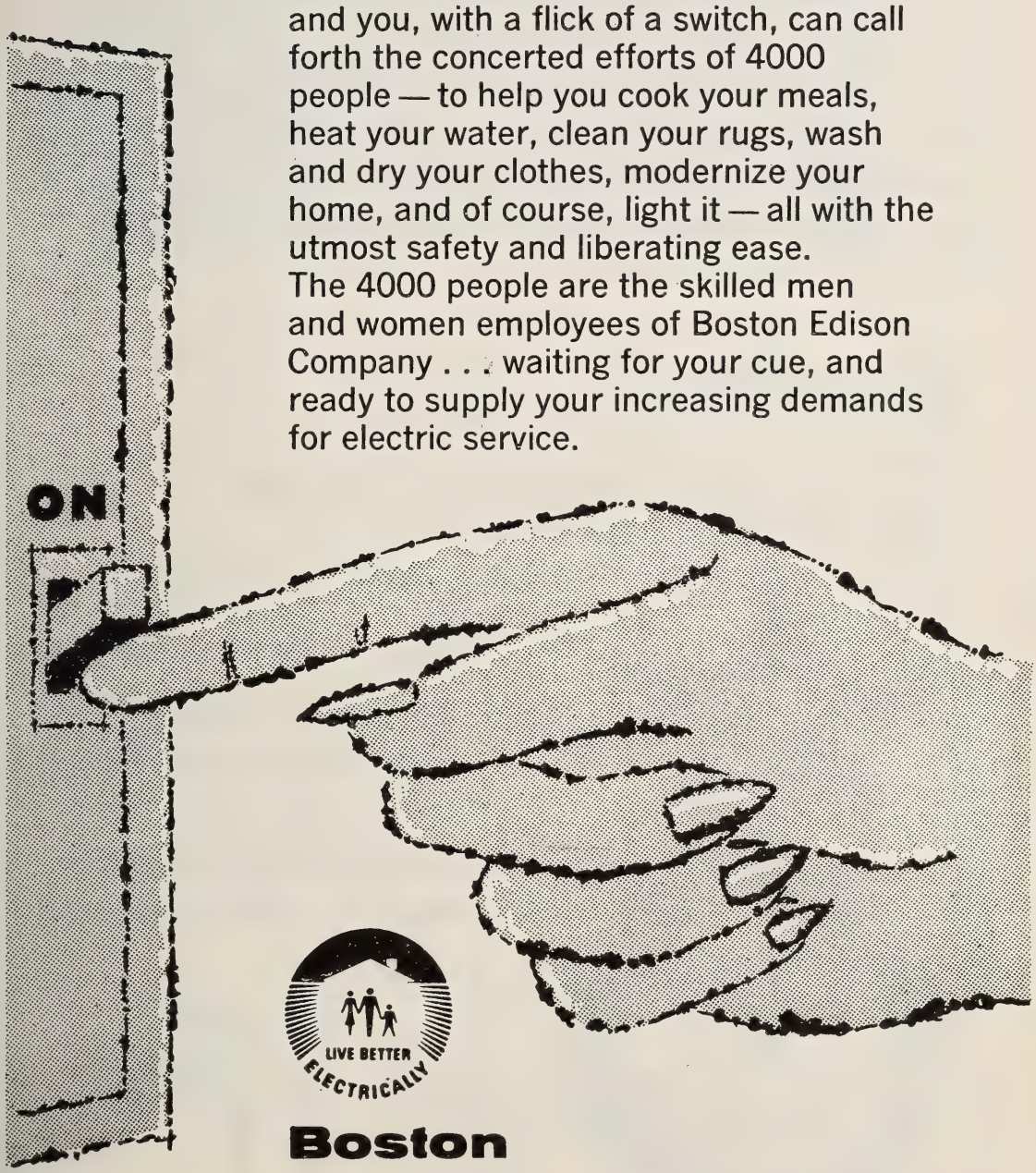
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duce the initial subject in its proper minor. The pianist brings in a new subject in E-flat minor and repeats the regular "second" subject, equally lyrical, in E-flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

The Largo, in E major, seems earlier in style. The first theme, if found in one of the early piano sonatas, might have seemed quite in place. It is stated by the piano, sung in turn by the muted strings. A second theme is more ornamentally treated by soloist and orchestra. A third theme is carried by the woodwinds over piano arpeggios. There is a reprise, and short cadenza "con gran espressione" before the close. Every 64th note has "great expression," and is in contrast to the cold, ornamental elegance of filigree which was fashionable with the other composing pianists of Beethoven's day. This is the handiwork of the great improviser. The rondo brushes contemplation aside with a burst of gaiety. The piano part is treated with great brilliance and exuber-



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ance; the orchestra matches it in full voice. There are fanciful excursions, such as a fugato by the orchestra, after which the piano takes over and commands the attention with a surprising decrescendo in octaves. A presto coda derives a fresh theme from the labored one and, in a rush of C major, carries the movement to a close.

CLARA HASKIL, born in Bucharest, has lived in Switzerland since 1936, and is a Swiss citizen. Her principal teachers have been Richard Robert (also the teacher of Serkin) and Alfred Cortot, with whom she studied at the Paris Conservatoire. She has had a busy career of concerts in all parts of Europe, especially since the last World War. Although she once visited this country, she is unknown here except through her recordings. Miss Haskil will make only a few appearances in this country during the present season.



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(Continued from page 172)

your trip I know of nothing that gave me more excitement—very real excitement—and more deep pride than reading of the tremendous success that you had had in every nation that you visited, and indeed in the Soviet Union itself. Obviously, you were the individuals under great leadership who have made a contribution for this country that statesmen, politicians, those of us who perhaps struggle in minor or major ways to help relationships between people, can't do at all. . . . And so, we are very deeply grateful to you not only for what you have done for the City of Boston and what you have done for Massachusetts, but for what you have done for the relationship between this entire nation and other peoples of the world. And, finally, may I say to you that the beauty that you contribute to all of our lives is something that will live with us during our entire existence and will go down to our children as one of the great heritages of this country.

The following letter, addressed to Mr. Cabot, has been received from James C. Petrillo, President of the American Federation of Musicians:

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"MEDEA'S MEDITATION AND DANCE OF VENGEANCE," *Op.* 23-A

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The Ballet *Medea,* from which this is an excerpt, was composed by commission of the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, and her company at the Macmillan Theater of the University in May 1946. (The Ballet was at first entitled "The Serpent Heart," and later "The Cave of the Heart.") An orchestral suite in seven movements was derived from this score and performed by the Philadelphia Orchestra under the direction of Eugene Ormandy on December 5, 1947. In 1955 Mr. Barber rescored "Medea's Meditation and Dance of Vengeance" for a full orchestra.

The instruments required are 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, side drums, tom-tom, bass drum, tam-tam, whip, xylophone, and strings.

THE tragedy of *Medea* by Euripides, which was produced in Greece 431 B.C., has furnished Mr. Barber with the subject for his Ballet. He was drawn by its dark and ferocious theme of vengeance, which

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becomes the dominating purpose of Medea, the princess of Colchis endowed with magic powers, who, having enabled Jason to obtain the Golden Fleece in Colchis, has fled with him to Corinth. Two children have been born of their union, but Jason has abandoned her to marry the daughter of the Corinthian king, leaving her without status, grief-stricken but proud, jealous, passionately vengeful. To bring down the pride of Jason, her unfaithful lover, she goes to the length of murdering her children which are also his.

The "Dance of Vengeance" is the peak of intensity and the culminating point of the Ballet. Samuel Barber has explained that the excerpt "is directly related to the central character in Medea, tracing her emotions from her tender feelings towards her children, through the mounting suspicions and her decision to avenge herself. The piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

Medea:

This thing was not to be,
That thou shouldst live a merry life, my bed
Forgotten and my heart uncomforted,
Thou nor thy princess: nor the king that planned
Thy marriage drive Medea from this land,



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And suffer not. Call me what thing thou please,
Tigress or Skylla from the Tuscan seas:
My claws have gripped thine heart, and all things shine.

Translation by GILBERT MURRAY
(Oxford University Press)

About the Ballet Mr. Barber has furnished the following information:

"Neither Miss Graham nor the composer wished to use the Medea–Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient mythological and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and the conflict between them increase, they step out of their legendary rôles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun."

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1941 (April 25)	Essay for Orchestra No. 1 (Performed twice)
1942 (Mar. 6)	Violin Concerto (Soloist, Ruth Posselt)
1942 (Oct. 16)	Overture, "The School for Scandal"
1943 (Oct. 29)	Commando March
1944 (Mar. 3)	Second Symphony (Dedicated to the Army Air Forces; First performance)
1946 (April 5)	Violoncello Concerto (Soloist, Raya Garbousova; First performance)
1948 (April 9)	"Knoxville: Summer of 1915" (Soloist, Eleanore Steber, Soprano; First performance)
1949 (Jan. 7)	Violin Concerto (Soloist, Ruth Posselt)
1950 (Feb. 10)	Overture, "The School for Scandal"
1951 (April 6)	Second Symphony
1952 (April 25)	Overture, "The School for Scandal"
1953 (Feb. 27)	Adagio for String Orchestra*
1954 (Dec. 3)	"Prayers of Kierkegaard," Op. 30 (Assisting: Cecilia Society; Leontine Price, Soprano; Jean Kraft, Contralto; Edward Munro, Tenor; First performance)

* The Adagio for String Orchestra was performed in the Cathedral at Chartres, France, September 21, 1956.

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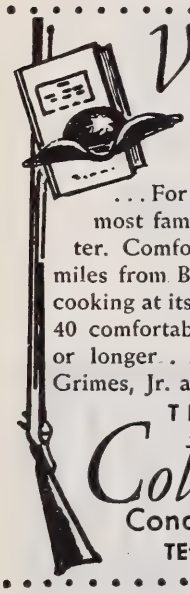
SAMUEL BARBER

By NATHAN BRODER

Samuel Barber's life has been principally eventful in the inward sense of his musical activity. He has not known want, nor been hampered in his constant eagerness and enterprise as a composer. His association with Rosario Scalero at the Curtis Institute of Music in Philadelphia was enormously helpful to him. Living abroad and later doing service in the Air Force during the War, he was enabled to continue composing.

The first chapter of the biography "Samuel Barber," by Nathan Broder, (G. Schirmer, Inc., 1954) gives an interesting picture of an American boy finding his vocation.

SAMUEL BARBER began to play the piano at the age of six and to compose a year later, but, while his mother helped him to write down his compositions, neither she nor her husband made any attempt to develop a possible prodigy. Instead, they tried to encourage him to indulge in the activities of any normal American boy. His reaction is



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indicated by a note he left on his mother's dressing-table when he was about eight. It read in part: "To begin with, I was not meant to be an *athelet* I was meant to be a composer, and will be, I'm sure . . . Don't ask me to try to forget this . . . and go and play foot-ball. — *Please* — Sometimes I've been worrying about this so much that it makes me mad! (not very)."

There were no musical proclivities on the father's side. Samuel LeRoy Barber, who came from a long line of tradesmen and professional people who had lived in Flemington, N. J., for many generations, was a doctor, and after settling down in West Chester, Pa., he became a prominent citizen there, serving for twenty-five years as president of the school board. He hoped to send young Samuel to Princeton to study medicine. To the mother's side of the family, however, music was familiar and important. One of her sisters was a contralto who had gained a considerable reputation while still quite young, especially as a soloist in oratorios. Later, while she was studying in Europe and appearing in opera there, she received an offer from the Metropolitan, and a crisis that shook the family arose when it was learned that she

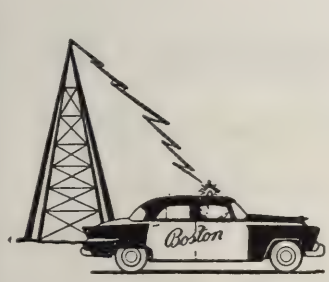
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would be required to wear boys' clothes in such rôles as Siebel in *Faust* and the Page in *Les Huguenots*. The matter was settled by the Metropolitan's acceptance of her stipulation that she be permitted to design her own costumes – they must be lengthy and loose – for these roles, and Louise Homer embarked on her long and successful career as one of the great American singers of her time. Her husband, Sidney Homer, was a composer whose songs still rank high among the American songs written during the first quarter of this century. In 1918 the Homers and their six children moved into their summer home at Lake George, where, in later years, Samuel Barber was a frequent visitor. His Uncle Sidney encouraged Barber's efforts at composition from the time Samuel was about twelve and wrote him letters full of sound advice. In 1927 Louise Homer included some songs by her young nephew on her recital programs.

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Barber's maternal grandfather, Dr. William Trimble Beatty, was for some years pastor of a church in Pittsburgh. When he died, his widow, a descendant of Robert Fulton, moved with her children, of whom Samuel's mother was the youngest, to West Chester, a quiet town about thirty miles from Philadelphia. It was there that Marguerite Beatty married Dr. Barber, and it was there, in a large brick house that was over a hundred years old, with its front porch and four white pillars and oak trees flanking the uneven pavement of South Church Street, that Samuel was born on March 9, 1910.

His piano-playing when he was six years old was not encouraged by his mother, who had a distaste for amateur male pianists, and for a year or so the boy was given 'cello lessons instead. But his interest in the keyboard instrument was too strong to be denied. His parents permitted him to return to the piano and he began to study with William Hatton Green, who had been a pupil of Leschetizky in Vienna and was considered the best teacher in West Chester. Green remained Barber's teacher for six years.

When Barber was ten years old he wrote an opera to a libretto by Annie Sullivan Brosius Noble, the family's Irish cook. It was called *The Rose Tree,* and dealt with a tenor of the Metropolitan Opera Company who came to a small American town on his vacation and fell in love with a local beauty. The heroine's part was written for Barber's younger sister, a soprano (who can still sing every note of it), and the hero's for the composer himself, then a contralto [he later developed a baritone voice]; and somehow a place was found for a Gypsy chorus. After the words and music of the first act were written, Annie ran out

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of ideas and the opera went no further. Barber has never been able to find a satisfactory libretto since, although his search has been intensified by a commission from the Koussevitzky Foundation and by the fact that the Metropolitan has expressed interest in any opera he might write.

Life in West Chester, for the son of a respected and well-to-do professional man, was pleasant. The atmosphere of the place was compounded of two disparate elements — the staid solidity of the predominantly Quaker stock, and the sophisticated cultural life of the circle surrounding the town's most celebrated inhabitant, Joseph Hergesheimer, then regarded by such a critic as H. L. Mencken as one of the greatest novelists in America. Young Barber was for a time stimulated by this atmosphere. He played the piano at club meetings; in high school he organized a small orchestra, which gave concerts, for a fee, at social events. But activities of this sort did not reflect any ingrained trait. Even as a boy, he drew upon his inner life for sustenance; he was gay and fun-loving only when with his sister or a few intimate friends, shy and moody when with others. He early developed a passion for reading and for walking in the country. He roamed over fertile, rolling Chester County, to the Brandywine, Valley Forge, and other near-by places rich in historical associations. So enthusiastic was he about walking that, when his parents gave him a roadster on his sixteenth birthday,

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he dutifully learned how to drive, got a driving license, and then left the car in a garage for a year. (In later years this enthusiasm branched out to include a more strenuous form of exercise, reaching a climax in 1939, when he and the pianist Rudolf Serkin found themselves in a Swiss hospital after some injudicious experiments in a new mountain-climbing technique.) As he grew older he withdrew more and more from the social life of the town.

When Barber was about fourteen (he had recently entered high school), he played for Harold Randolph, director of the Peabody Conservatory of Music in Baltimore. Randolph advised him to leave school and devote all his time to the piano and to composition. The Curtis Institute of Music in Philadelphia was just then (1924) being organized, and before the alterations in the buildings that were to house the Institute were completed Barber was accepted as a charter student.

At about the same time, Barber was appointed organist of the Westminster Presbyterian Church in West Chester, at the princely salary, for so young an employee, of $100 a month. He soon invested some of his earnings in a subscription to the concerts of the Philadelphia Orchestra, then directed by the brilliant and unpredictable Leopold Stokowski.

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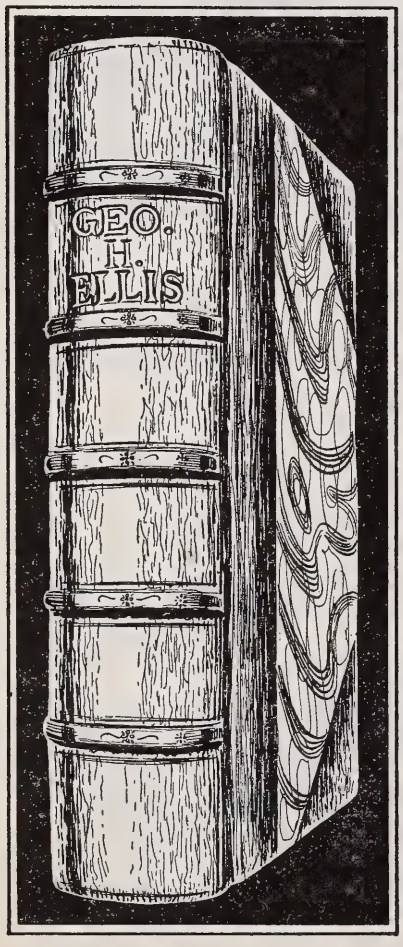
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Barber did not long retain his post in the church. As in the famous case of a great predecessor of his, far away and long ago, his playing displeased the authorities. While Bach was reprimanded for confusing the congregation at Arnstadt by playing "many curious variations" during the chorale, Barber lost his job in West Chester mainly because he refused to play fermatas when none were indicated in the hymns and responses.

Since Barber's lessons at the Curtis took place on Friday mornings and the concerts were on Friday afternoons, Dr. Barber, as head of the West Chester school board, promulgated a special rule, probably unique in the annals of American education, that any high school student who was a composer could take Fridays off to go to the Philadelphia Orchestra concerts. Samuel was thus enabled to continue to attend the high school until he was graduated from it in 1926.



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SINFONÍA SEVILLANA

By JOAQUÍN TURINA

Born in Seville, December 9, 1882; died in Madrid, January 14, 1949

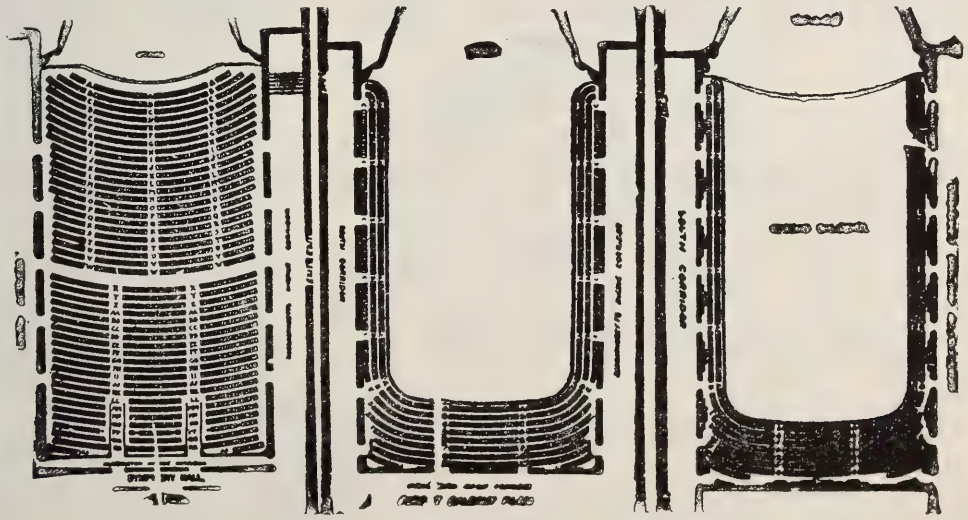
This, the only work by Turina which bears the title of a symphony, was composed in 1920. It was awarded the prize in a competition by the Grand Casino in San Sebastián.

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, tambourine, castanets, celesta, harp and strings.

It is dedicated to José Mas.

THE first movement, "Panorama," opens andante in impressionistic fashion, the introduction interrupted briefly by an allegretto theme which is to occur in the movements to follow. The main body of this movement is based on a lively theme first introduced by the flute. The Andante ("For the River Guadalquivir") opens with a violin solo shortly followed by an expressive melody from the English horn with muted strings. Its undulant character seems to suggest the flowing river. The Finale ("Festival in San Juan of Aznalfarache") is expectedly

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lively. San Juan de Aznalfarache is an ancient town in the Province of Seville known by the ruin of a Roman fortress. An episode in slow time is marked "tempo de garrotín lento." The garrotín is described by Gilbert Chase in "The Music of Spain" as a popular type of the flamenco, the Spanish Gypsy dance. Mr. Gilbert describes it as related to the Andalusian tango, a slow dance for a woman. The garrotín, he adds, "is likewise generally danced by a woman alone, in which the distinctive feature is the use of the hands, whose expressive fluttering seems to run the gamut of coquetry."

Turina was active as pianist and teacher as well as composer. First studying music in his native Seville, he pursued the piano in the city of Madrid under Tragó. He continued piano under Moszkowski in Paris and there from 1905 to 1914 he studied composition with Vincent d'Indy at the Schola Cantorum. Walter Starkie comments interestingly on this period of his development in Grove's Dictionary of Music and Musicians:

"It is significant to note that he was studying in Paris at the same time as Manuel de Falla, and though their personalities and musical outlook were so different, they both became the representative of the younger generation of Spanish composers as Albéniz and Granados had been of the older. Turina, who wrote many autobiographic articles in addition

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to his 'Enciclopedia abreviada de la música' (Madrid, 1917), described in one published in the 'Vanguardia' of Barcelona (26 Sept. 1911) his first meeting with Albéniz. It was on the occasion of the performance of his first published work, the G minor Pianoforte Quintet (1907), and after the concert Albéniz took Turina and his contemporary Falla off to a café in the Rue Royale and there, to quote the composer, the greatest metamorphosis in his life took place: 'There I realized that music should be an art, and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris and it was our duty to fight bravely for the national music of our country.'

"And Federico Sopeña, the biographer of Turina, adds that this scene might be called the true testament of Isaac Albéniz, who thus passed on the torch to his two successors in the hierarchy of Spanish music.

"In Paris Turina received help and encouragement not only from d'Indy, but also from Debussy, Ravel, Florent Schmitt and others. . . .

"The culminating point of Turina's orchestral work was reached with the Sevillian Symphony, which was awarded a prize in a competition at San Sebastián in 1920. In this Symphony the composer is found to have withdrawn from the impressionistic influences of Debussy and followed the cyclic form of César Franck. The fundamental theme, which changes its character in each movement, gives unity to the whole. The theme at first is intimate and restrained, but then begins to expand and evolve in each of the three movements or pictures of Sevillian life — the city, the river, and the *fiesta*. In this work Turina becomes the authentic troubadour of his Saracenic Seville that he brings to life in



the Symphony, for no Andalusian composer has ever shunned more completely that Andalusia of parody than this gentle, austere master with his subtly inflected art. The Seville he evokes is the city that echoes with fragrant memories of cultures long since faded away. The intimate qualities of his music have been beautifully expressed by his lifelong friend the Andalusian poet Manuel Malchado in his poem '*Turina canta.*' Machado's verse explains the subtle shades of Turina's art, just as the echoing cadences of the great Granadine poet García Lorca suggest the bewitching mystery of the Gaditan Falla's earlier music with its haunting rhythms."



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9	Boston	(Tues. A)
10	Wellesley	
12–13	Boston	(Fri.-Sat. II)
15	Ann Arbor	
16	Detroit	
17	Ann Arbor	
18	Columbus	
19	Cleveland	
20	Syracuse	
21	Ithaca	
23	Boston	(Tues. B)
26–27	Boston	(Fri.-Sat. III)
30	Cambridge	(I)
NOVEMBER		
2–3	Boston	(Fri.-Sat. IV)
4	Boston	(Sun. a)
6	Boston	(Tues. C)
8	Boston	(Rehearsal I)
9–10	Boston	(Fri.-Sat. V)
12	Northampton	
13	New Haven	(I)
14	New York	(Wed. I)
15	Philadelphia	
16	Brooklyn	(I)
17	New York	(Sat. I)
20	Providence	(I)
23–24	Boston	(Fri.-Sat. VI)
27	Boston	(Tues. D)
29	Boston	(Rehearsal II)
30– DECEMBER 1	Boston	(Fri.-Sat. VII)
2	Boston	(Sun. b)
4	Providence	(II)
5	Cambridge	(Kresge Aud. M.I.T.)
7–8	Boston	(Fri.-Sat. VIII)
11	Storrs	
12	New York	(Wed. II)
13	Washington	(I)
14	Brooklyn	(II)
15	New York	(Sat. II)
18	Boston	(Tues. E)
20	Boston	(Rehearsal III)
21–22	Boston	(Fri.-Sat. IX)
28–29	Boston	(Fri.-Sat. X)
JANUARY		
4–5	Boston	(Fri.-Sat. XI)
8	New London	
9	New York	(Wed. III)
10	Newark	
11	Brooklyn	(III)
12	New York	(Sat. III)
18–19	Boston	(Fri.-Sat. XII)
20	Boston	(Sun. c)
22	Cambridge	(II)
25–26	Boston	(Fri.-Sat. XIII)
29	Providence	(III)
FEBRUARY		
1–2	Boston	(Fri.-Sat. XIV)
4	Troy	
5	New Haven	(II)
6	New York	(Wed. IV)
7	Washington	(II)
8	Brooklyn	(IV)
9	New York	(Sat. IV)
12	Boston	(Tues. F)
14	Boston	(Rehearsal IV)
15–16	Boston	(Fri.-Sat. XV)
19	Cambridge	(III)
22–23	Boston	(Fri.-Sat. XVI)
26	Providence	(IV)
MARCH		
1–2	Boston	(Fri.-Sat. XVII)
5	Boston	(Tues. G)
7	Boston	(Rehearsal V)
8–9	Boston	(Fri.-Sat. XVIII)
10	Boston	(Sun. d)
12	Cambridge	(IV)
15–16	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New York	(Wed. V)
21	Baltimore	
22	Brooklyn	(V)
23	New York	(Sat. V)
26	Cambridge	(V)
29–30	Boston	(Fri.-Sat. XX)
31	Boston	(Sun. e)
APRIL		
2	Boston	(Tues. H)
4	Boston	(Rehearsal VI)
5–6	Boston	(Fri.-Sat. XXI)
8	Boston	(For the Am. College of Physicians)
9	Cambridge	(VI)
12–13	Boston	(Fri.-Sat. XXII)
14	Boston	(Sun. f)
16	Providence	(V)
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23	Boston	(Tues. I)
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CHARLES MUNCH, *Music Director*

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with historical and descriptive notes by

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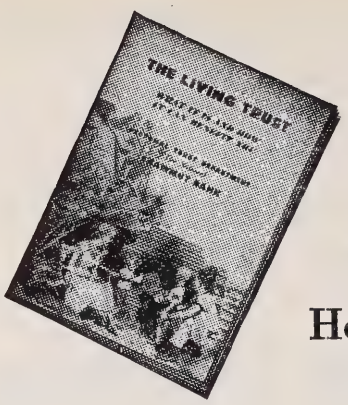
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THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the

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satyrs hold cymbals, with which they are evidently beating out time for their dancing.

* * *

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk:* Which of the works of Pheidias do you praise most highly?

"*Pol:* Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

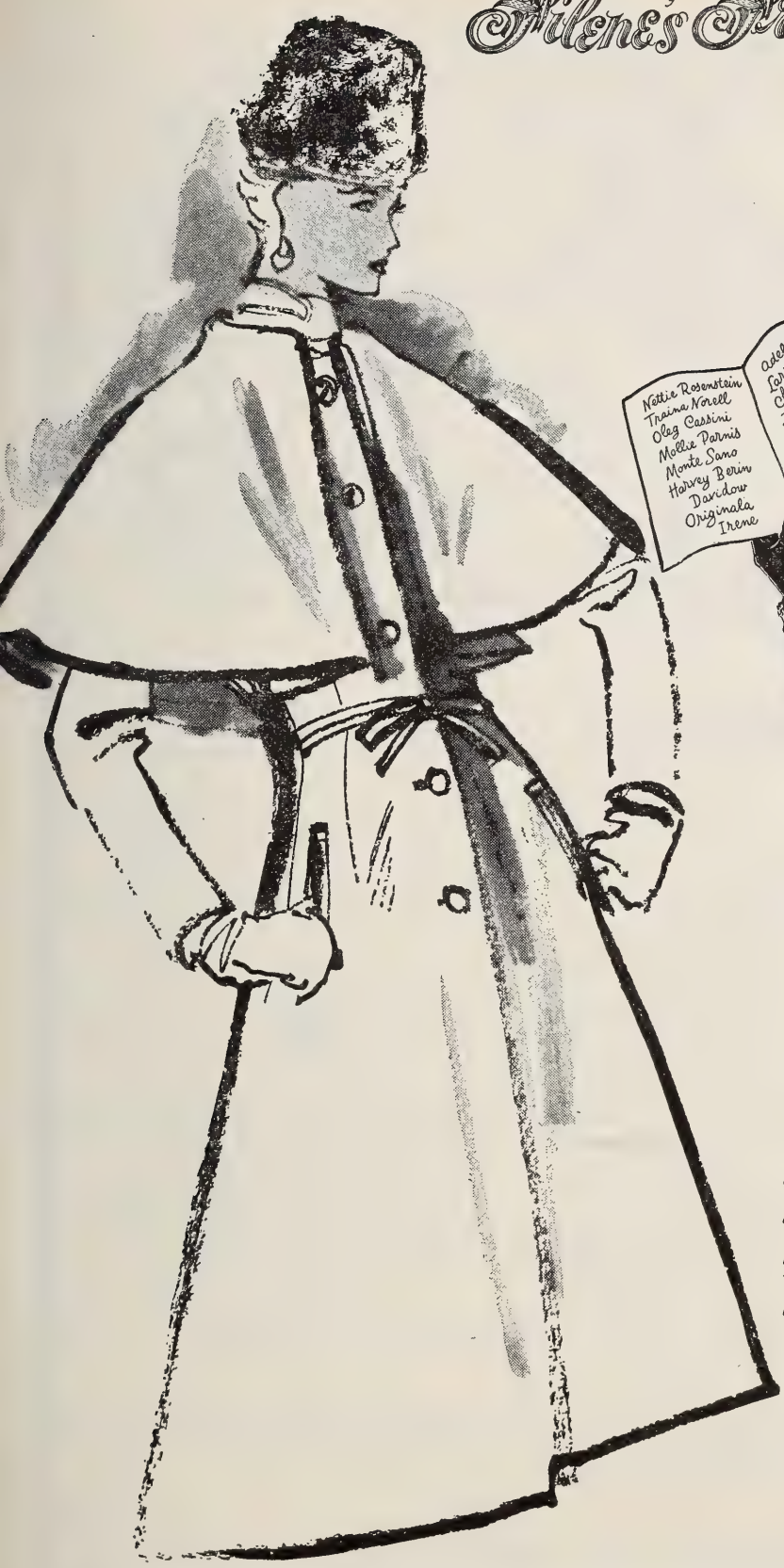
The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

(Continued on page 259)

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FRIDAY AFTERNOON, NOVEMBER 9, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 10, *at* 8:30 *o'clock*

ELGAR.....Introduction and Allegro for Strings (Quartet and Orchestra), *Op.* 47

String Quartet: Alfred Krips, George Zazofsky, Joseph de Pasquale, Samuel Mayes

STRAVINSKY.....“Jeu de Cartes” (“Card Game”) Ballet in Three Deals

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BRAHMS.....Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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INTRODUCTION AND ALLEGRO FOR STRINGS, *Op.* 47

By EDWARD ELGAR

Born at Broadheath in Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

The Introduction and Allegro was published in 1905, dedicated "to my friend, Professor S. S. Sanford, Yale University, U. S. A.," and first performed at Queen's Hall, London, March 8, 1905, by the London Symphony Orchestra. The first performance in this country was by the Chicago Symphony Orchestra, March 23, 1906. The first performance in Boston was by the Boston Symphony Orchestra, January 3, 1931, Serge Koussevitzky conducting. It was also performed January 24-25, 1941, when Stanley Chapple conducted as guest.

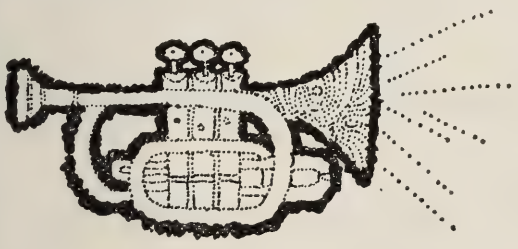
ERNEST NEWMAN, who knew Sir Elgar, has related that the germ for this work occurred to Elgar during a visit to Wales about 1902 "when he was impressed by the sound of distant singing, in which the cadence of a falling third caught his fancy. From the train of thought thus generated, sprang the main theme of the work — the pseudo-Welsh tune. Later on, a song heard in the valley of the Wye reinforced the Welsh impressions, and led to the completion of the work."

The piece is written in the general form of the old concerto grosso,

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"The Introduction (Moderato, 4–4)," according to the analysis by Rosa Newmarch made for the programs of the B.B.C., "opens with a theme given out simultaneously *fortissimo* by the solo quartet and orchestra. The quartet then starts a subject in the minor which recurs in the *Allegro* in a fuller form and a major key. These two themes are treated for a time, and presently the solo viola introduces an allusion to the melody in the Welsh style. After this broad, expressive *cantilena* the opening theme *(Tempo primo)* is recalled, leading to the close of the Introduction, which is effected by another reference to the Welsh theme.

"The *Allegro* begins with the complete statement of the minor subject mentioned above, which is elaborated at some length before the solo quartet announces the second subject, recognizable by its *staccato* semi-quaver figure. To the development of this succeeds the initial theme of the work, on which a climax is built up. There is some brilliant writing for strings, the second subject of the *Allegro* lending itself well to effective passage-work. After another climax has been worked up, this section dies away very quietly *rallentando.* Instead of a conventional working-out of the thematic material, the composer gives us a *fugato* movement on a new subject *(Allegro)* started by the second violins of the orchestra. This spirited section leads back



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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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to the re-entrance of the first subject of the *Allegro,* the *staccato* semiquaver figure, and the opening theme of the Introduction. After this quartet and orchestra combine to give out a full and emphatic version of the Welsh melody, *molto sostenuto.* The work ends with reminiscences of the first theme of the *Allegro.*"

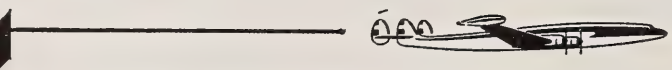
• •

That Elgar was thoroughly an Englishman in character, habits, and sentiment, "a matchlessly tailored and tonsored English gentleman, who hunts, shoot, fishes — and bets," is no adequate explanation of the profound veneration for his music by his own countrymen, and the disparity between this veneration and the more measured admiration of other countries. Robert Lorenz gives a possible solution: "Side by side with the composers who are recognized to have been great by cultured opinion the world over, there have generally been ones, not necessarily of lesser calibre, appreciation of whom has been limited to one or two nations, or even to one nation alone. In this category we might place Bruckner, Mahler, Fauré and Elgar, to name only a few outstanding examples."

England's delight in Elgar is evident in a résumé of performances there in his last years, performances which have been amply repeated in the two decades following. When, on his seventieth birthday, he was

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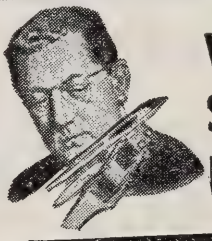
fêted with numerous "Elgar programs" and oratorio performances, one program book stated: "How often his name has appeared at the Proms it would take some time to count. The first symphony has been included five times, and the second twice, in the last five years: at the symphony concerts the second has been played three times, and the first once. In the same period, the *Enigma* Variations have had seven performances and the *Cockaigne* Overture eight in the B.B.C.'s public concerts, and practically all his music of the first importance has been heard and heard again."

The greatness of the symphonies or the oratorios is taken in England quite as a matter of course. Grove's Dictionary formally coins the adjective "Elgarian" to describe the indescribable; the new edition gives him twenty pages, with an excellent accounting by H. C. Colles. Full length biographies appeared in 1955 by Percy M. Young and by Diana M. McVeagh; J. F. Porte, one of his earlier biographers, crowns him "one of the immortals, entirely irrespective of nationality"; and another, R. J. Buckley, in the last words of his book, gives him "a conspicuous place among the immortals." Even the canny Ernest Newman, who is seldom caught in excesses, has granted Elgar some purple words,

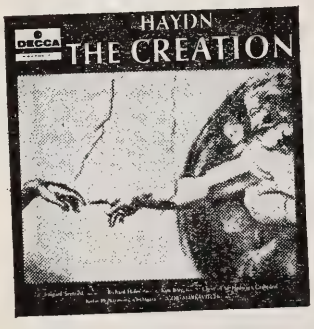
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albeit well salted with an exposure of certain weak places in the scores.* A principal dissenting voice is that of Cecil Gray. He dares to deride the "imperialist" side of Elgar, who, as "self-appointed Musician Laureate of the British Empire," wrote "such works as the *Imperial March,* the *Banner of St. George,* the *Coronation Ode,* the *Pomp and Circumstance Marches,* the *Fringes of the Fleet,* or the *Crown of India* (undoubtedly the worst of the lot) — all of them perfect specimens of that exotic growth called Jingoism which flourished with such tropical luxuriance in this country a quarter of a century ago, and is now fortunately almost extinct."†

The year 1919 showed a sudden fruitfulness of chamber music — a violin sonata, a string quartet, and a piano quintet. The *Violoncello Concerto* is of the same year. With this final large and much praised work, Elgar's ready productivity was at an end. In the fourteen years which remained of his life, there was nothing more notable to show

* "Elgar," by Ernest Newman, 1920. For example, Newman considers the howling demons in *Gerontius* "only pantomime demons," and some of the "Apostles" "rather dull dogs." The susceptible Porte finds "too much of the sarcastic element" in the book.

† In *Back to Methuselah,* G. B. Shaw refers to "two writers of the name of Kipling who lived in our time: the one was an eastern, and a writer of merit; the other was a western, and only an amusing barbarian."

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than the *Severn Suite* for brass band, and a *Nursery Suite,* written for Princesses Elizabeth and Margaret Rose. But the previous, vigorous, years were surprisingly industrious. In addition to the works just mentioned, Elgar wrote a vast amount of music in every conceivable form: piano and organ pieces, solo and part songs, recitations with orchestra, ballets, incidental music, music for chamber groups, many "arrangements."

. .

The following works of Elgar have been performed by this Orchestra in Boston:

1901 (Nov. 30) Overture, "Cockaigne."

1903 (Jan. 3) Songs: "Sea Pictures," "Sea Slumber Song," "Sabbath Morning at Sea" (Mme. Kirkby-Lunn); (Dec. 26) Variations on an Original Theme.

1904 (Mar. 26) Prelude to the "Dream of Gerontius"; (Apr. 23) Variations.

1905 (Jan. 7) Songs: "In Haven," "Where Corals Lie," "The Swimmer" (Muriel Foster); (Dec. 30), Overture, "In the South."

1906 (Dec. 15) Overture, "In the South."

1909 (Feb. 27) Symphony, A-flat major, No. 1.

1910 (Jan. 8) Symphony, A-flat major, No. 1; (Apr. 9) Variations.

1911 (Mar. 4) Songs: "Where Corals Lie," "Sabbath Morning at Sea" (Mme. Kirkby-Lunn); (Dec. 2) Symphony, E-flat major, No. 2.





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1925 (Jan. 9) Transcription for orchestra of J. S. Bach's Organ Fantasie and Fugue in C minor.

1927 (Feb. 25) Variations..

1931 (Jan. 30) Introduction and Allegro (for strings).

1934 (Jan. 7) Violin Concerto, with Jascha Heifetz (Pension Fund Concert); (Jan. 19) Variations (Sir Henry Wood conducting); (Mar. 9) Prelude to "The Dream of Gerontius" (In Memoriam).

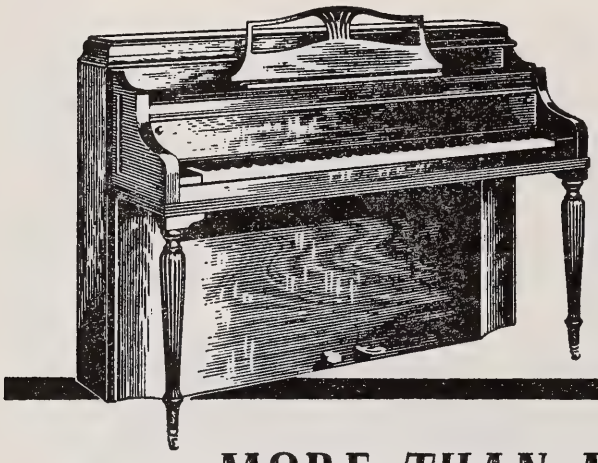
1935 (Jan. 11) Symphony No. 2 (Sir Adrian Boult conducting).

1941 (Jan. 24) Introduction and Allegro.

1946 (Jan. 18) Variations (Sir Adrian Boult conducting).

1954 (Jan. 22) Variations.

1955 (Apr. 12) Cello Concerto, with Maurice Eisenberg (Tuesday Series).



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ELGAR

By GEORGE BERNARD SHAW

Although the following laudatory estimate of Elgar was made by Shaw long ago, there is plentiful indication that this often unsparing musical critic thought no less of his music in succeeding years. Shaw was a devoted friend of Sir Edward, which may have well colored his judgment.*

St. John Irvine, whose personal and absorbing biography of "G. B. S." has just been published,† quotes from a speech that Shaw made at Malvern in 1929: "Although I am a rather conceited man, I am quite sincere and genuinely humble in the presence of Sir Edward Elgar. I recognize a greater art than my own, and a greater man than I could ever hope to be." On hearing of Elgar's death, he wrote on May 12, 1934 to St. John's wife: "All I have is a general impression that everybody's dead, and that I ought to be. Elgar, with whom we have of late years become especially intimate, was the most world-shaking death."

* *Music and Literature*, 1920.

† *Bernard Shaw; His Life, Works and Friends* by St. John Irvine (William Morrow and Company, N. Y., 1956).

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THE figurehead of music in England is a composer whose rank it is neither prudent nor indeed possible to determine. Either it is one so high that only time and posterity can confer it, or else he is one of the Seven Humbugs of Christendom. Contemporary judgments are sound enough on Second Bests; but when it comes to Bests, they acclaim ephemerals as immortals, and simultaneously denounce immortals as pestilent charlatans. Elgar has not left us any room to hedge. From the beginning, quite naturally and as a matter of course, he has played the great game and professed the Best. He has taken up the work of a great man so spontaneously that it is impossible to believe that he ever gave any consideration to the enormity of the assumption, or was even conscious of it. But there it is, unmistakable. To the north countryman who, on hearing of Wordsworth's death, said, "I suppose his son will carry on the business," it would be plain today that Elgar is carrying on Beethoven's business. The names are upon the shop front for everyone to read, ELGAR late BEETHOVEN & Co., Classics, and Italian and German Warehousemen, Symphonies, Overtures, Chamber Music, Oratorios, Bagatelles. . . .

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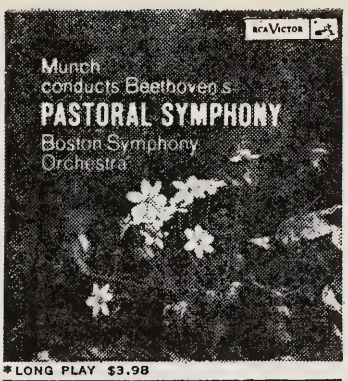
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Certain things one can say without hesitation. For example, that Elgar could turn out Debussy and Stravinsky music by the thousand bars for fun in his spare time. That to him such stand-bys as the whole-tone scale of Debussy, the Helmholtzian chords of Scriabin, the exciting modulations of the operatic school, the xylophone and celesta orchestration by which country dances steal into classical concerts, are what farthings are to a millionaire. That his range is so Handelian that he can give the people a universal melody or march with as sure a hand as he can give the Philharmonic Society a symphonic adagio such as has not been given since Beethoven died. That, to come down to technical things, his knowledge of the orchestra is almost uncanny.



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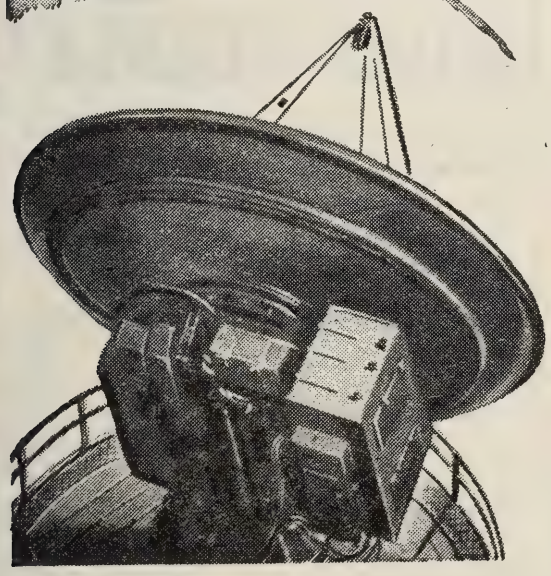
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When *Gerontius* made Elgar widely known, there was a good deal of fine writing about it; but what every genuine connoisseur of orchestration must have said at the first hearing (among other things) was, "What a devil of a fortissimo!" Here was no literary paper instrumentation, no muddle and noise, but an absolutely new energy given to the band by a consummate knowledge of what it could do and how it could do it. We were fed up to the throats at that time with mere piquancies of orchestration: every scorer of ballets could scatter pearls from the *pavillon chinois* (alias Jingling Johnny) over the plush and cotton velvet of his harmonies; but Elgar is no mere effect monger: he takes the whole orchestra in his hand and raises every separate instrument in it to its highest efficiency until its strength is as the strength of ten. One was not surprised to learn that he could play them all, and was something of a virtuoso on instruments as different as the violin and trombone.

• •

For my part, I expected nothing from any English composer; and when the excitement about *Gerontius* began, I said wearily, "Another Wardour Street festival oratorio!" But when I heard the Variations (which had not attracted me to the concert), I sat up and said, "Whew!" I knew we had got it at last.



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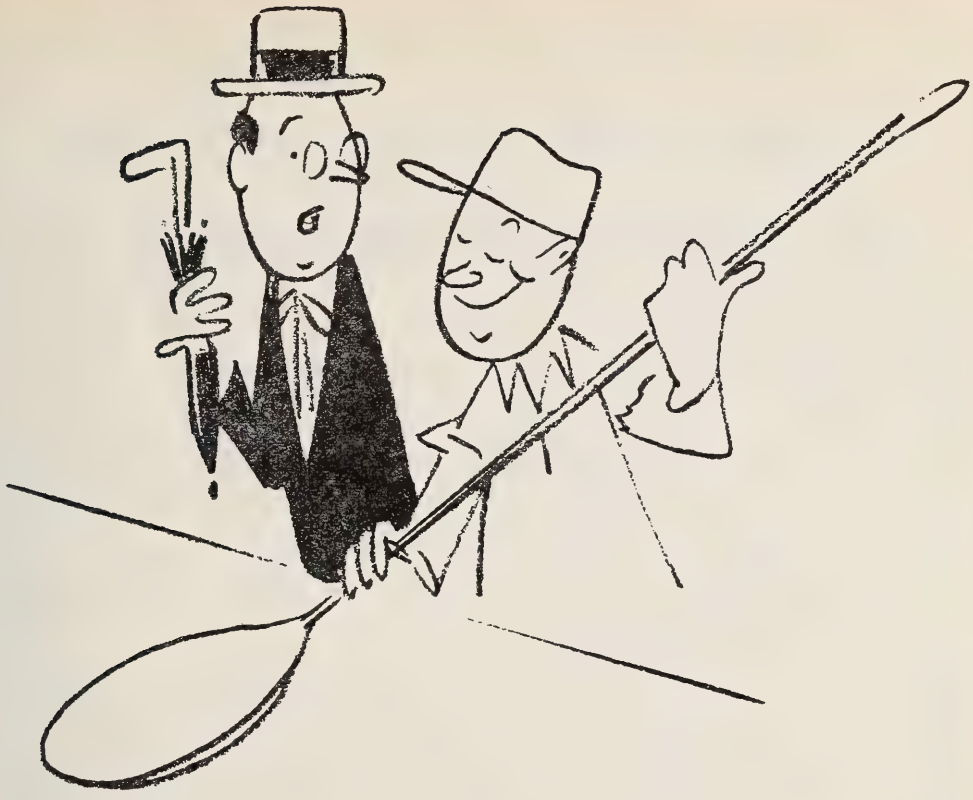
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Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography; Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939, repeated, again under the composer's direction, January 14, 1944, and under the direction of Charles Munch on January 27, 1950. Guido Cantelli conducted it on January 30–31, 1952.

The orchestration of the suite is as follow: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with *"Chiffres dansants"* not unlike Schumann's *"Lettres dansantes."* The

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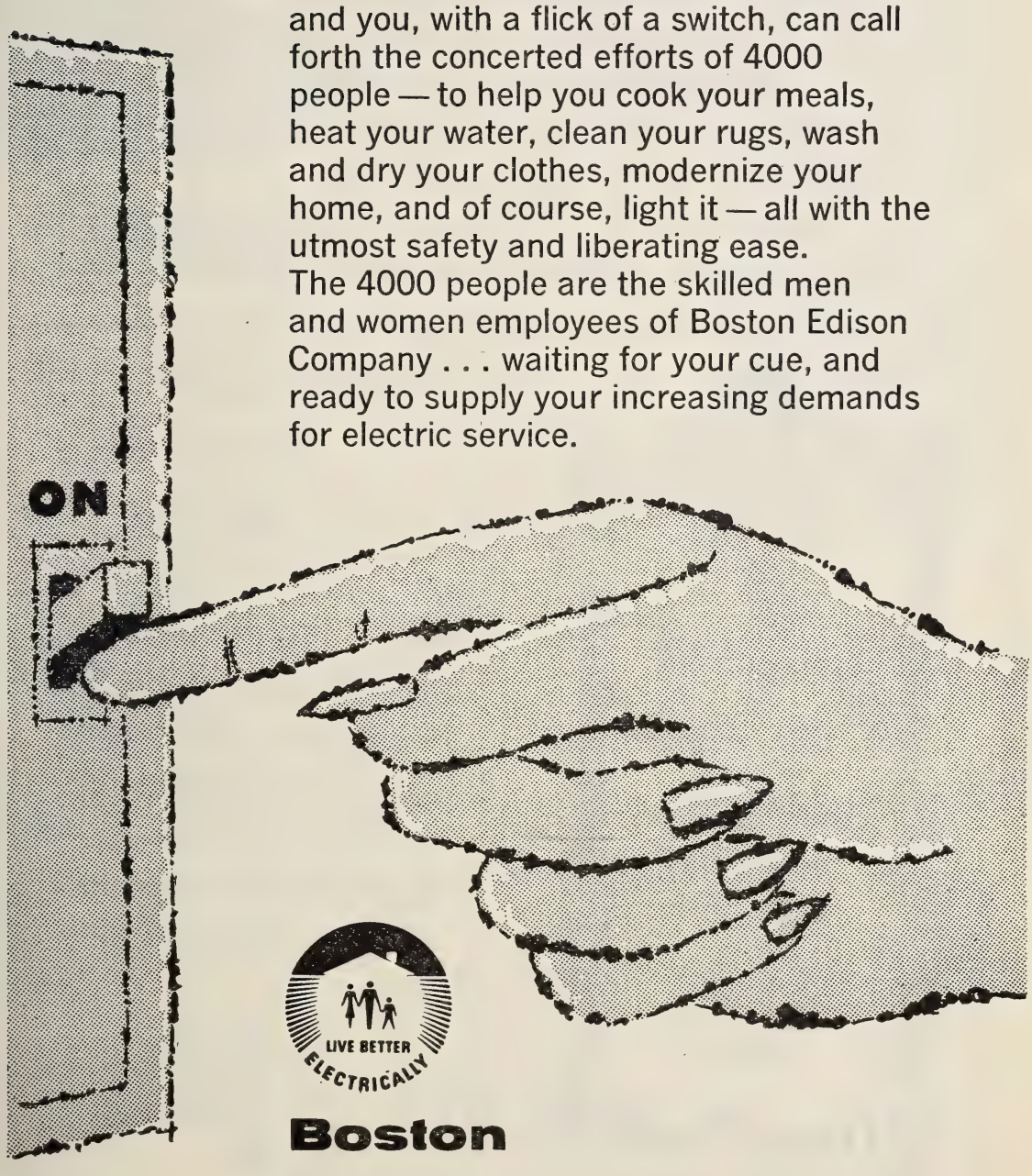


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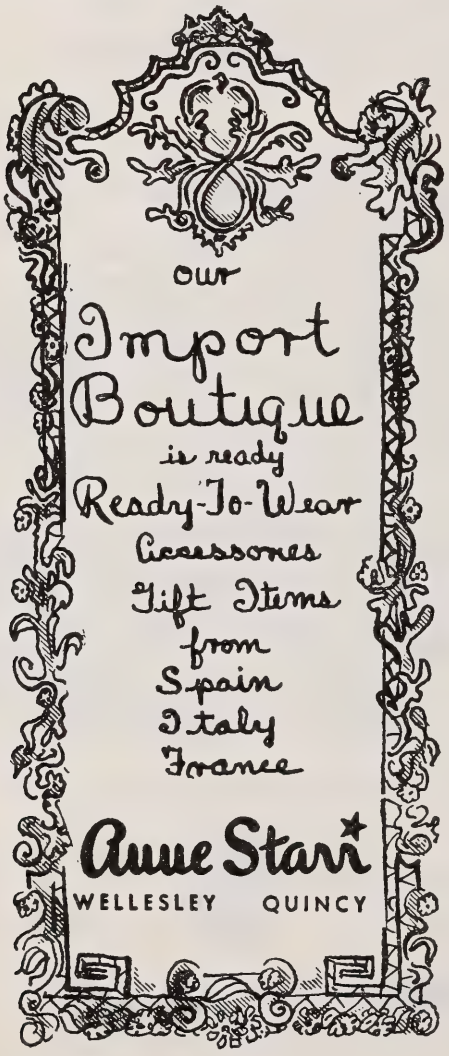
action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène,* at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.



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"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

> 'One should ever struggle against wrongdoers.
> Peace, I grant, is perfect in its way,
> But what purpose does it serve
> With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.



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(Continued from page 228)

The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

* * *

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).

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ENTR'ACTE

THE GLEE CLUB SINGS ITSELF ACROSS EUROPE

By David A. Kuhn

The following article was written by the Harvard Glee Club "Historian" for the "Harvard Alumni Bulletin" (October 27, 1956). An excerpt from the same writer's account in the "Harvard Crimson" is included.

When a London newspaper captioned its review of a Henry Wood Promenade Concert in London last July "Harvard Saves a Prom," it was speaking of a University cultural representative in Europe this summer: the Harvard Glee Club. The Glee Club was the first American chorus ever to appear at the Proms in the 61-year-history of the series. And when the group completed its section of *a cappella* madrigals and motets in the second half of the program, an ovation broke forth that stirred the rafters in old Albert Hall. The tumult stilled only when the London Symphony Orchestra was back on stage, and the conductor, Basil Cameron, was ready to conclude the concert.

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It was the first chance that Londoners had to hear the Glee Club, and the first chance that the Club had had to sing to European audiences since 1921. Generous contributions from alumni and friends, hard work by its undergraduate management, and the enthusiasm and inspiration of Conductor G. Wallace Woodworth – the Club's beloved "Woody" – made possible the Harvard Glee Club's first trip abroad in 35 years.

With an unusually varied repertoire, ranging from Palestrina to Stravinsky, the Glee Club traveled through six European countries in seven weeks. Its 44 singers were ambassadors of American music, and just as important, of Harvard.

As Harvard's envoys they greeted Ambassador James B. Conant with *Domine salvum fac praesidem nostrum* at concerts in Berlin. Mr. Conant had come especially to receive them with Mrs. Conant in a garden party at his residence; many German students from the *Freie Universität,* the *Technische Hochschule,* and the *Hochschule für Musik* were present. He also attended the concert in Bonn, bringing with him a large number of German friends.

Perhaps no Harvard occasion on the tour was more inspiring than the visit to Bernard Berenson, '87. Traveling overnight by train through the French Alps and along the Italian Riviera, the Club arrived in Florence for its first concert in Italy. Miss Nicky Mariano, Berenson's



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secretary, heard the singing the first night in the Church of Santa Trinità, and invited a small group to visit him the next day.

Early in the afternoon, Woody and fifteen singers drove out into the Florentine hills in the three cars which Miss Mariano had sent. The great art critic, now one of Harvard's oldest living graduates, met them in the study of his villa, "I Tatti," whose extensive library and picture galleries it is believed he intends to leave to Harvard as a center of Renaissance studies.

Looking tiny and frail, Berenson sat motionless as Woody led the group in sixteenth-century motets. Afterwards he strolled through the gardens with the singers in the cool evening, pausing every few steps to admire some well-loved perspective through the cyprus trees.

If Berenson's strength seemed excellent for a man of 91, so did his wit. Walking beside him at one point was Father Russell Woollen, Professor of Music at Washington's Catholic University and a well-known composer, who had been a member of the Glee Club while studying for a doctorate at Harvard. Berenson asked the priest his age, and Father Woollen replied that he was over thirty. "Then," said Berenson, "how do you manage to remain so juvenile?"

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Nadia Boulanger, Sir Adrian Boult, and Ralph Vaughan Williams — gave the singers an opportunity to meet eminent European personages who had made "outstanding contributions in the field of choral music."

The ceremony for Boult and Vaughan Williams was held in London. Vaughan Williams, the antithesis of Berenson physically though nearly his age, sat massive and square, holding a hearing-aid to one ear and an earhorn to the other, as Woody read the citation. Sir Adrian promptly dropped the medal upon receiving it; Vaughan Williams bit his to make sure of its value, then handed it to his wife for safekeeping.

• •

That first triumphant Promenade concert was only one of many occasions in England when the Harvard singers acted as Harvard ambassadors. Near the end of the tour, the Club sang at Southwark Cathedral in London. Now hemmed in by railway lines and busy London Bridge Station, Southwark was once a quiet parish church. There, in 1607, a butcher's son named John Harvard was baptized. The Glee Club paid tribute to him by presenting a concert of sacred music, and by visiting the John Harvard Chapel, set up in 1907 by European alumni.

Earlier, the Club sang at Emmanuel College, Cambridge, from which

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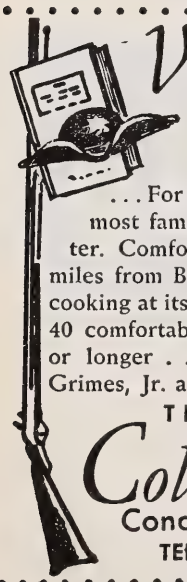
John Harvard graduated. After the concert, members of the Club inspected a small replica of the John Harvard Statue in "the other Cambridge," and a copy of John Harvard's signature.

There were also official receptions at the Town Halls of Amsterdam, Brussels, and Paris and a visit to the American Military Cemetery at Margraten, in Southern Holland. Standing in the wind and fine rain, the men sang American spirituals and Allegri's famous *Miserere* among the rows and rows of white crosses.

The visitors had other receptions, too, a great deal less formal, though no less exhausting: a Fourth of July party at the Ambassador's Villa in Rome; beer parties at the German universities; and innumerable opportunities to meet and mingle with European students.

The boys at Stowe School, near Buckingham, England, were in the last hours of an all-day cricket match when the captain of the batting team called out "Replacement!" Onto the cricket pitch dressed in a batter's pads and trailing a cricket bat walked Allan D. Miller '54, conductor of the Freshman Glee Club and a baritone in the tour group. Miller stood with a baseball stance at the wicket but he batted in a handy fifteen runs before he was out. After supper and before the concert, the tables were turned: the Stowe students participated in a Glee Club exhibition baseball game, "tenors against basses."

Twenty-seven formal concerts had been arranged for the Glee Club by its undergraduate management during two years of intensive planning. On the list were three international music festivals, numerous radio broadcasts, and many performances at schools and universities. But formal concerts, like formal receptions, marked only the outline of the Club's activities abroad this summer. Wherever its singers went,



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they sang: spirituals at the Margraten cemetery; Palestrina 200 feet underground at the Netherlands' Valkenberg caves (to test the limestone acoustics); drinking songs in Munich's famous Hofbräuhaus; and Italian love songs to serenade a pretty waitress in a Langeais restaurant. They sang in the Cathedrals of Chartres, Cologne, Ely, and Siena, and Westminster Abbey. They sang, too, on trains and buses, on street corners and in railway stations. It did not matter if there was an audience; they sang for the pleasure of singing, and of performing great European music where it was composed to be sung.

The Glee Club had another more important purpose in going abroad. "We believe," said Woody, before the tour began, "that our extensive concert itinerary and our wide-ranging and varied repertoire will serve to represent in the musical capitals of Europe the quality and character of choral music in American colleges." What the Club hoped to accomplish was a re-evaluation of its own progress since its first European tour of 1921, and of the subsequent "renaissance" in American choral music.

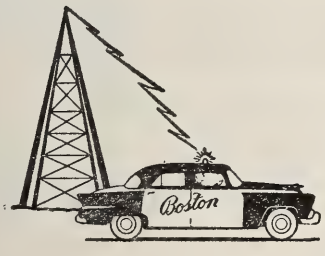
During its long concert season at home, the Harvard Glee Club often feels that it has an educational mission: to spread wherever it can an

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appreciation for fine music and an understanding of its place in the life of the individual and of his community. In going to Europe this summer, the Club felt it had a similar educational mission. For its members were ambassadors also of an American phenomenon of which the Glee Club was the initiator: the singing of great choral music all over America by choruses composed solely of college students.

• •

On June 26 they had stood on the stage of the Salle Gaveau in Paris, beginning a long and difficult program. Before them, Woody's animated face and arms were mirrored in the shiny top of a long black piano. On Woody's right was a harpsichord, and behind him were the gilt and red velvet of the hall. It was on the same stage, 35 years before almost to the day, that "Doc" Davison had conducted the first in a triumphant series of continental concerts.

But ties to the past were never chains. This summer's European Tour was a unique and exciting experience in its own right, full of great events and achievements for the Glee Club and for each of its members.

That short performance in Cologne Cathedral was by no means the only informal church singing which the Glee Club did during its crowded concert schedule. Traveling across the wheat-fields of France's Beauce region, the Club stopped for lunch at Chartres. After several anthems in the great thirteenth-century cathedral, the group split in two, each half getting a chance to hear how the resonant stone walls blurred and softened the musical phrases.

In Rome several weeks later, the Club attended a general audience

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at St. Peter's. The Pope was borne into the packed basilica amid cheers and cries of *"Viva il Papa."* Standing in front of Bernini's Baldachino by the Papal throne, he read off the names of the visiting groups and welcomed each in its own language. When he came to the words, "And we greet also the Harvard University Glee Club," the men were ready with a Puritan reply, *"Domine salvum fac."*

Not all of the Club's activities in the Holy City were sacred. One was particularly secular: on the Fourth of July, the singers performed at the Ambassador's Independence Day party, in the gardens of the Villa Taverna. Scattered oil lamps lit the grounds after sunset, and their light twinkled on the glass and china of several well-laden outdoor bars. Twice while a hot-jazz section of the Navy Band was resting, Woody led the Club in madrigals and drinking-songs appropriate to the occasion — and even a little Mozart. Italian Prime Minister Antonio Segni stood in the front row and listened.

• •

In not all European countries is there an amateur choral tradition analogous to the one developing in America. Continental critics were amazed that a student chorus whose membership must change annually and whose members studied a total of seventeen subjects, from classics to chemistry, could sing with such professionalism. One Dutch critic noted after a concert in Amsterdam:

> A concert such as this, with such an abundantly varied program ranging from the far past to modern music, affects the European in a strange, but also a pleasant way; one feels that on the other side of the ocean culture is taken seriously in a way different from that in old Europe. They treat music in a less solemn and respectful

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manner, and without any formality. It was almost incongruous to see all these young people in tails and white on the stage, because their entire way of performing, their singing, was so genuine and frank. They could really have sung in shirt-sleeves as an outward demonstration that they worship culture not as an almost unattainable ideal, but that they want to place music again in the center of life, to make it a part of their daily existence. In this respect too America is the country of the future and an example for Europe, which was at one time the teacher of this young nation.

Another Dutch critic wrote of the Club's reception in the Amsterdam City Hall:

The fact that *Wilhelmus* was sung in the council-chamber is nothing remarkable, but that an American university choir, namely that of America's most famous university, rendered our national anthem in Dutch, is a fact worth recording. . . . In his address of welcome Alderman Roos noted that to his regret the Amsterdam University could not boast of a choir. Perhaps such a chorus may be established after the visit of the American group, as Amsterdam has enough students to form a university choir.

The idea caught on, too, during the Glee Club's visits to France and Italy. A French journalist at Tours, speaking of the local college, proffered tentatively that "it would not be unpleasant to salute one day at Tours a 'Grandmont Glee Club.'" And the Italian magazine *Incom,* in an article on summer music, spoke of American student

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choruses in general, and of Harvard's in particular: "We would not like to repeat ourselves for the umpteenth time, but our universities might well take their cue from the profitable activity which these student choruses turn to the service of a common musical life."

The warmth of the Glee Club's reception usually was proportional to the strength of the local choral tradition. In Italy, in concerts at Siena, Perugia, and Verona, audiences were small but always enthusiastic. In Germany, student singing has always been an important part of university life; packed houses greeted the Glee Club at the Universities of Freiburg, Bonn, and West Berlin. But wherever the Harvard men sang — in France, in Holland, in Belgium, or in England — listeners even during the hot weeks of early summer were curious, sympathetic, and attentive.

Nobody minded the unscheduled intermission at a concert in Perugia when 22 buses rumbled into town, horns blaring, bringing workers from the local candy factory back from a company picnic. Nobody minded a thirty-minute delay at Pavia where the students of the ancient University had wined and dined the Glee Club before what turned out to

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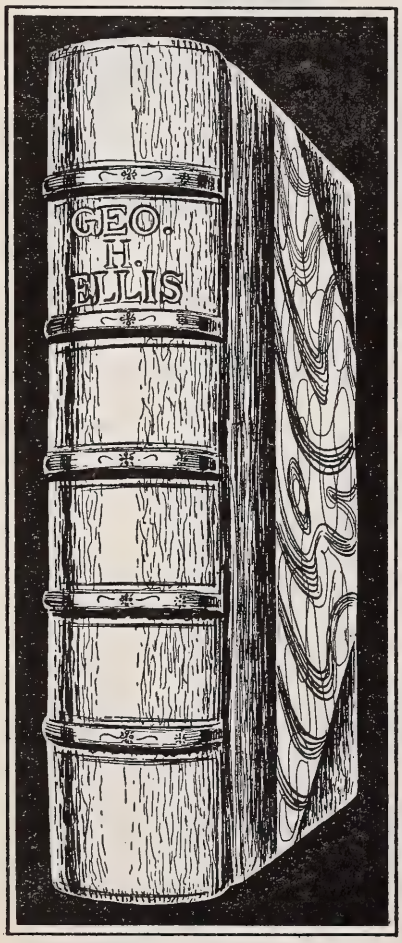
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be one of the greatest concerts of the trip. Nobody guessed how nervous they were before their first concert, at the Holland Festival, nor how moved by their last concert, in Westminster Abbey. Each performance was its own particular success, as a human as well as a musical transaction.

Under the sponsorship of the U. S. Information Service, the Glee Club gave two concerts in France's greatest center of anti-American feeling: the Loire Valley. After the Club's visit, USIS in Tours reported back to its main office in Paris: ". . . The Hall was packed with an audience of local notables. . . . The concert was a smashing success, easily the most effective cultural activity we have provided anywhere in this area. . . . It is hoped that this group will be available for a much more extensive concert tour in this area next year."

Perhaps not next year — but the Harvard singers are bound to be seen and heard in Europe soon again, as ambassadors of Harvard and of American music.



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By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

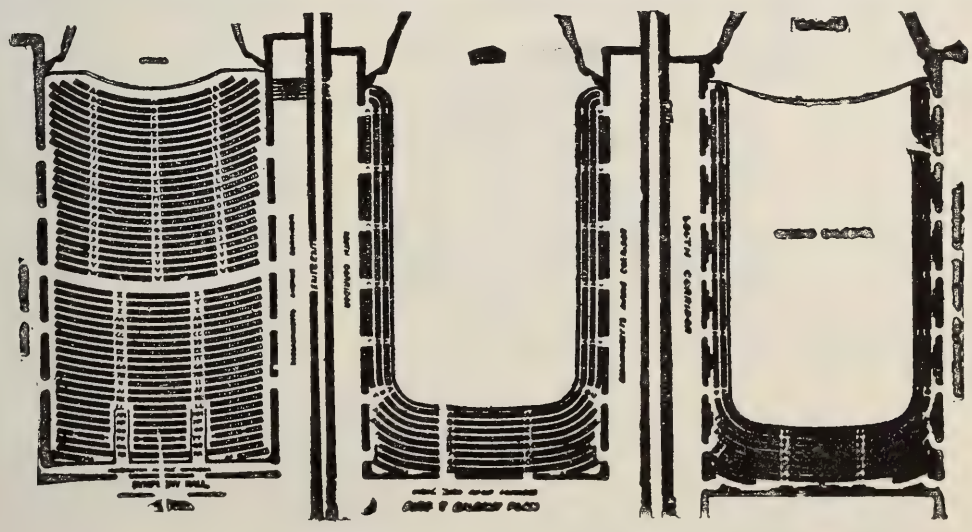
The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The most recent performances in the Friday–Saturday series were March 26–27, 1954, when Guido Cantelli conducted.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings The trombones are used only in the finale.

NOT until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to

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lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the

* British Broadcasting Corporation Orchestra program notes.

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symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The sym-



phony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elabo-

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rated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in the Boston Symphony Orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, *Volkslied* character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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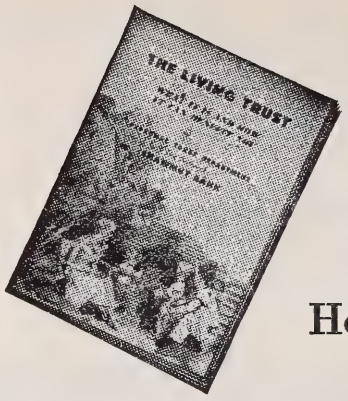
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Hindemith and Rilke

"Boston Visits Moscow"

EXHIBITION

Shown in the Gallery this week are a selection of paintings by artists of New England, loaned by the North Shore Arts Association, "a non-profit organization, founded in 1922 to advance American art by education." Other works by these artists are currently on view at the gallery of the Association, 17 Kingston Street, Boston.

• •

HINDEMITH AND RILKE

Paul Hindemith's setting for chorus and Orchestra of three songs from the cycle *"Das Marienleben"* by Rainer Maria Rilke, to be sung at next week's concerts by Irmgard Seefried, is of unusual interest. Hindemith made in 1922 and 1923, while the poet was still living, a setting of Rilke's simple and affecting verses on the life of the Virgin Mary. In 1938, he realized that he had not done justice either musically or conceptually to the subject, and in the light of his greater maturity he recast and in one case entirely rewrote four of the songs, with an orchestral setting. In 1954, in New Haven, he recomposed the remainder of the entire cycle of fifteen, setting the whole with piano accompaniment. Three of the songs with orchestra will be performed next week.

On the occasion of Hindemith's sixtieth birthday (November 16 of last year) the following description appeared under a photograph by Douglas Glass in the *Sunday Times* of London:

"The compositions of Paul Hindemith, the greatest living German musician, are often described as linear or even angular, but the good-humoured little man himself could only be drawn in curves. Musically speaking, too, he is an all-rounder, eminent as performer, conductor, teacher, and theorist, as well as composer.

"For years he earned his living as a string-player, leader, quartettist and soloist — but there is hardly a musical instrument which he does not play passably. In 1929, he was the soloist in the first London performance of Walton's Viola Concerto. In 1938, the late Sir Donald Francis Tovey described his *Unterweisung im Tonsatz* as the most

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important contribution to musical theory since the writings of Rameau.

"All this time he has been industriously composing and teaching. When the Nazis denounced his music as 'un-German,' America welcomed him. He was honored guest at Yale and has since been received at Harvard, Oxford and Zürich, where he now lives.

"At sixty, Hindemith can look back on a life already rich in service to the art of music. To pupils and intimates his geniality reveals itself instantly, although his dislike of personal publicity, or anything savoring of ostentation, often gives others a deceptive impression of curtness.

"Similarly, the nearness of his thought and the remarkably high speed at which his mind works sometimes results in excessive terseness of speech; but behind this façade reside the calm strength and immense understanding of one who has faced and resolved many grave problems, personal, musical, and philosophical."

• •

"BOSTON VISITS MOSCOW"

Jack Phipps, London Manager of this Orchestra's European tour, travelled into Russia with the orchestra, and has contributed comments of his own, under the above title, to the magazine "Tempo":

From the first rather overwhelming welcome on the tarmac at Leningrad it was clear that no effort would be spared to make the visit a success. The hotels were provided by the Government and we had our own restaurants, where four enormous meals were served each day. Never less than five interpreters were available both for official business and for the well-arranged sightseeing tours of which everyone took full advantage, and throughout we were conscious of a feeling of immense goodwill, official and unofficial, on all sides.

In general the organisation of the tour was good and the orchestra was flown on the journeys from Helsinki to Leningrad, and from Moscow to Prague. As Russian passenger planes seat only 21 passengers and the party numbered 120, this involved three planes on a shuttle service for the first trip, and six on the leg from Moscow to Prague, with three additional machines for the eight-and-a-half tons of instruments. Throughout our stay in the Soviet Union we had buses permanently at our disposal for trips to and from the restaurants and halls, and cars were also always available. Our only difficulty from the organisational angle was to dis-

(Continued on page 315)

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SATURDAY EVENING, NOVEMBER 24, *at* 8:30 *o'clock*

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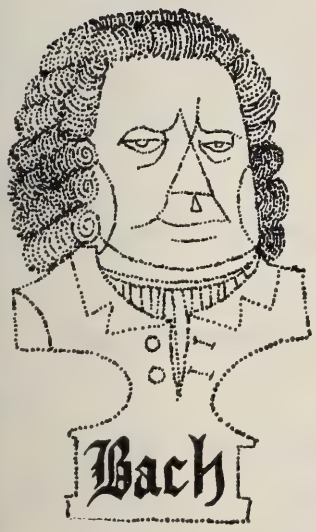
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VLADIMIR GOLSCHMANN was born in Paris, of Russian parents, on December 16, 1893. His father, Léon Golschmann, was a noted writer and a mathematician. Vladimir Golschmann received his musical education in Paris. He began his career as conductor when the *Concerts Golschmann* were organized in 1919. These concerts were continued for five seasons. The quality of the orchestra, the talent and youth of the conductor, attracted general attention. He presented music of young composers, since become famous. In subsequent years he has conducted in Belgium, Norway, England, Portugal and Spain. He conducted the Ballet Russe of Diaghileff. He was also musical director of the Music School of the University of the Sorbonne. During the years 1928–30, he was conductor of the Scottish Orchestra in Glasgow and Edinburgh.

He visited this country as guest conductor of the Symphony Society of New York in 1924–25. Again he came here in 1931 and conducted the St. Louis Orchestra as guest. He was thenceforth engaged by this orchestra. As guest conductor Mr. Golschmann has appeared in many of our cities, conducting the Boston Symphony Orchestra January 21–22, 1944.

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OVERTURE TO THE OPERA "COLAS BREUGNON"
OR "THE MASTER OF CLAMÉCY" (AFTER ROMAIN ROLLAND), *Op.* 24

By DMITRI KABALEVSKY*

Born in St. Petersburg, December 30, 1904

Dmitri Kabalevsky composed this opera on the novel of Romain Rolland in 1937. The opera has been performed both under the title and under the sub-title of Rolland's book. It was staged early in 1938 in Leningrad at the State Opera Theatre. The Russian libretto is by V. Bragin. The composer has drawn a suite of four symphonic excerpts from his opera, consisting of the Overture, "National Holiday," "National Calamity," "National Rebellion."

The Overture was performed at these concerts on March 24–25, 1944, when Andre Kostelanetz was guest conductor.

The Overture uses the following instruments: 2 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

THE Soviet composer aimed to depict in his opera Rolland's lusty Burgundian character, the *bonhomme* and *bon vivant,* "jester and philosopher, artist and vine-grower, who blends in himself both ardent

* Kabalevsky's review of the Boston Symphony concerts in Moscow last September was quoted in the Boston Symphony Orchestra Bulletin of October 26.

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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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love of art and a lusty appetite for wine and food, typical exponent of the spirit of the French Renaissance, which found such superb embodiment in the immortal writings of François Rabelais." This description is taken from an article on Kabalevsky by the Soviet writer Yuri Keldysh (from which the greater part of this information is derived). Keldysh believes that Kabalevsky well succeeded in depicting musically Rolland's lovable hero. Kabalevsky made a close study of Burgundian folk songs before starting upon his score. "The force of Rolland's book," writes Kabalevsky, "is not in the narrative, of which there is none to speak of. Its vigour is in the strength of its characters, first of all the person of its hero, Colas, in the folk spirit with which the whole book breathes, in its great, life-asserting optimism, in that relish and love of life with which Rolland has filled every page. It is through these features that Rolland's book is so near and comprehensible to us, that is why we are so fond of it, and these are the features we strove to preserve in the opera. . . . Before writing the music I applied myself to French folk songs. For nearly two years I made a close study of this rich creative heritage of the French people. I strove to grasp its very essence, its characteristic features. My aim was to convey the local color

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and nature of the epoch." Yet Kabalevsky made use of only two short themes from the old Burgundian music he had studied. These themes, connected with the characterization of the hero of his opera, appear in the overture.

When Kabalevsky's opera was produced in Leningrad, it was acclaimed but also widely discussed, according to Russian custom. The composer was taken to task, Yuri Keldysh tell us. "The reproaches mainly concerned the departures made from the literary original in the writing of the libretto." But Romain Rolland himself expressed himself as fully in accord both with the librettist and the composer. He wrote to Kabalevsky: "In particular, the folk songs are highly successful. You have grasped their essence perfectly and have given them form in your music. You possess the gift of dramatic development which is absent in so many good composers. You also have your own harmonic language."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road

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Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

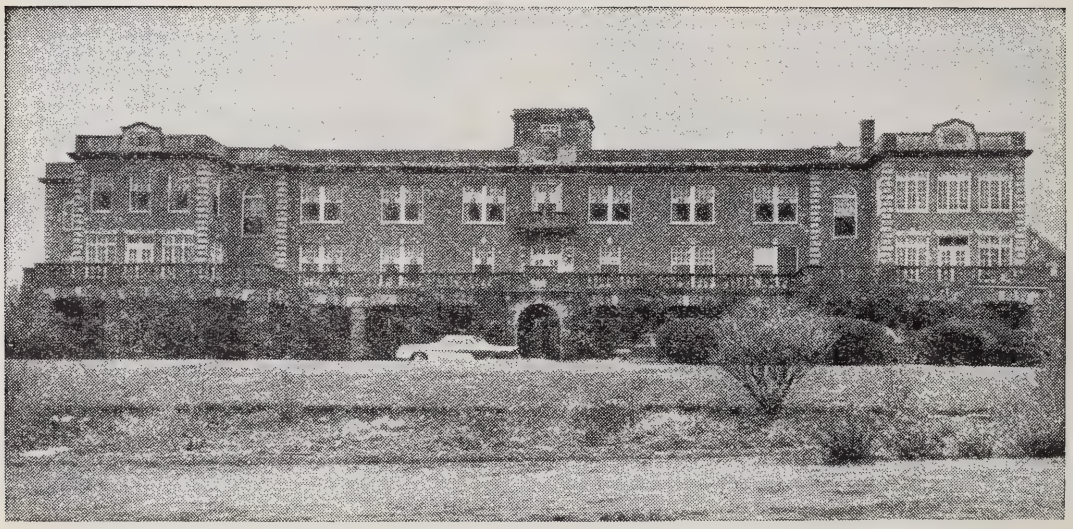
Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

• •

* The writer points out that the Cello Concerto (since heard at the Boston Symphony concerts) received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

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Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem,* in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers,* dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded




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the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors,** glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)." Of his operas, the best known is *Colas Breugnon.*

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The*

* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.



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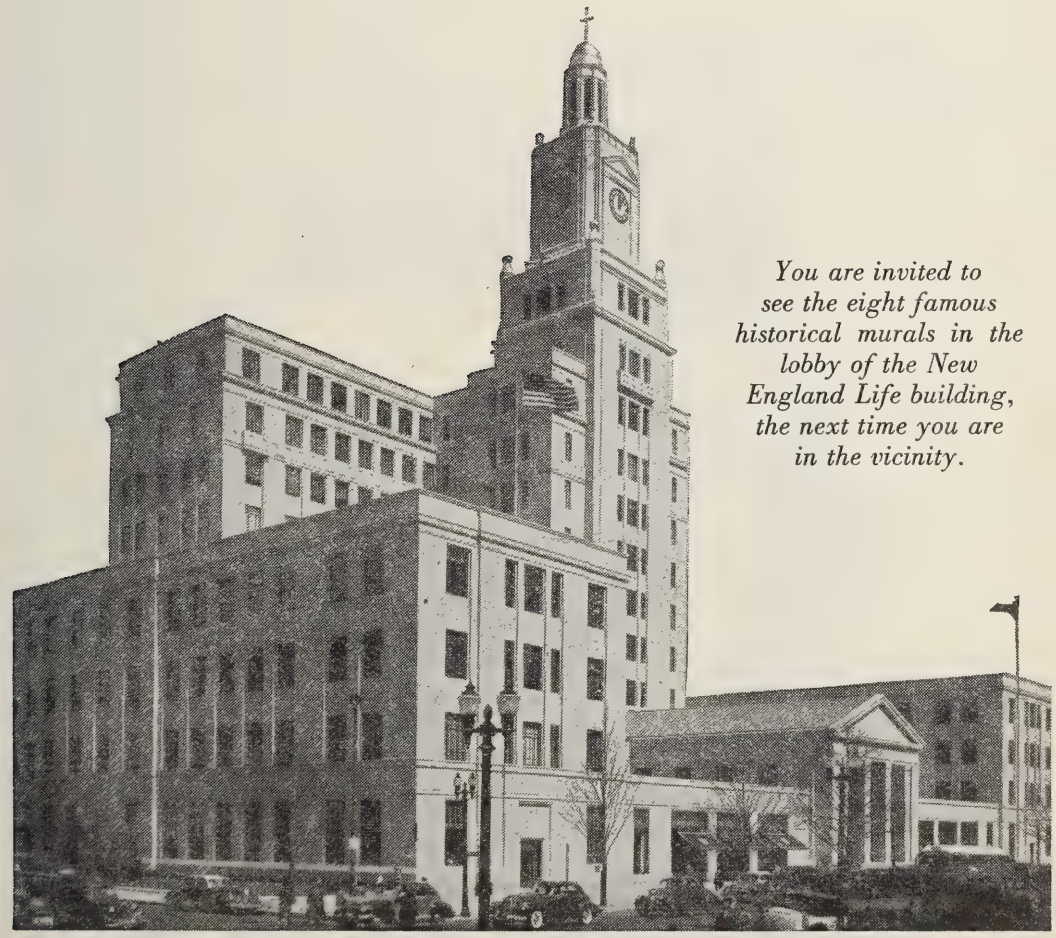
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Unconquered, by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted, likewise introduced at the Pops the Violin Concerto on June 25, 1953, Ervin Mautner soloist.

The Cello Concerto was performed October 30–31, 1953, when Samuel Mayes was soloist.

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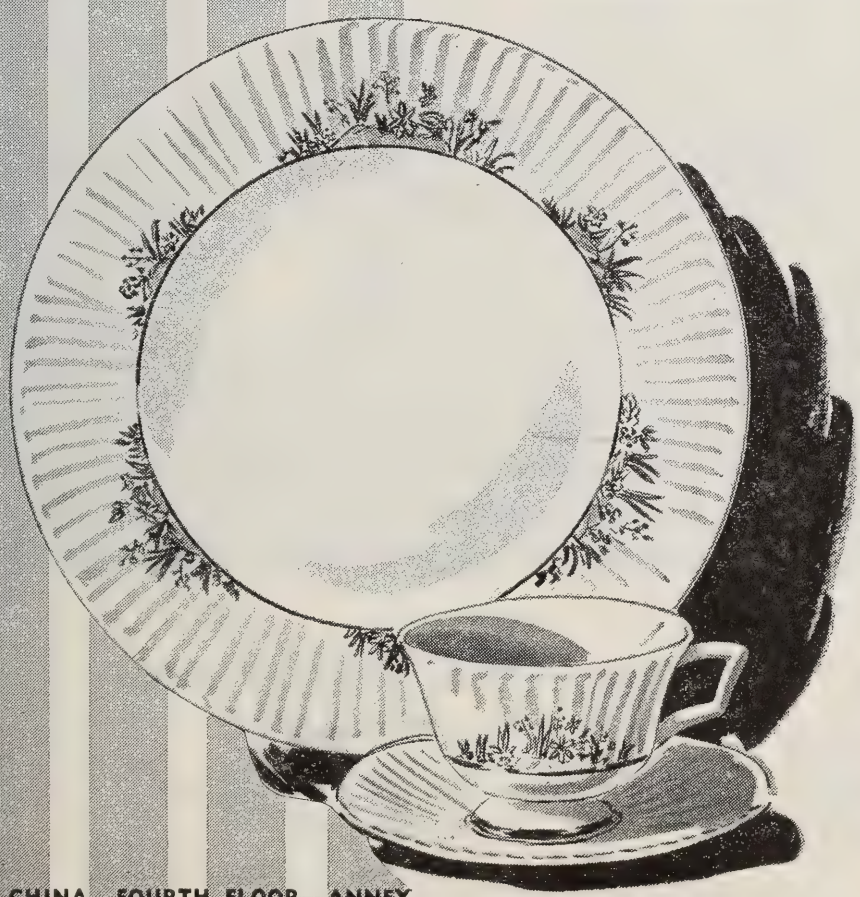
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The orchestration is as follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, side drum, bass drum, cymbals, gong, glockenspiel, xylophone, piano, and strings.

THE following description of the score was provided at the Venice Festival:

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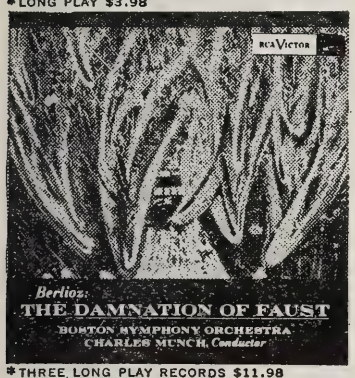


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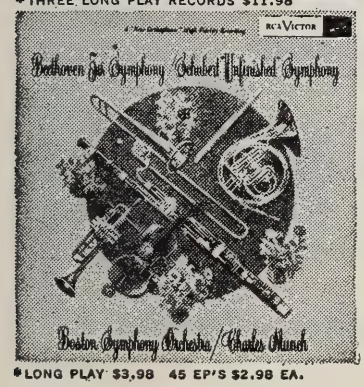
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• •

Tansman studied with Gawronski at the Convervatory of his native town and later with Rytel in Warsaw. In Warsaw he also took a course in law. His decision upon a musical career may have been influenced when he entered an anonymous competition in Warsaw (*Grand Prix de Pologne*) in 1919, and sent two scores which won the First and Second prizes. In 1921 he settled in Paris, and eventually became a citizen of France, touring Europe both as composer and as pianist. In 1941, he made his way to the United States, returning after the War.

"Tansman began to compose under the strong influence of Chopin," writes Czeslaw R. Halski in Grove's Dictionary. "Later he approached the styles of Szymanowski, Stravinsky and Ravel. He also introduced



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some jazz features into his music. His individuality, however, shines forth clearly from his compositions, which are imbued with a lyricism of his own allied with a rare gift of movement, and dynamic originality and picturesque orchestration. His music is full of lyric tenderness and subtle melancholy."

• •

The following works of Tansman have been performed by the Boston Symphony Orchestra:

1925	(Nov. 13)	Sinfonietta for Small Orchestra (First performance in the United States)
1926	(Nov. 19)	"Danse de la Sorcière" from the Ballet, "Garden of Paradise"
1927	(Mar. 18)	Symphony in A minor, No. 2 (First performance)
1927	(Dec. 29)	Piano Concerto No. 2 (First performance, the composer as soloist)


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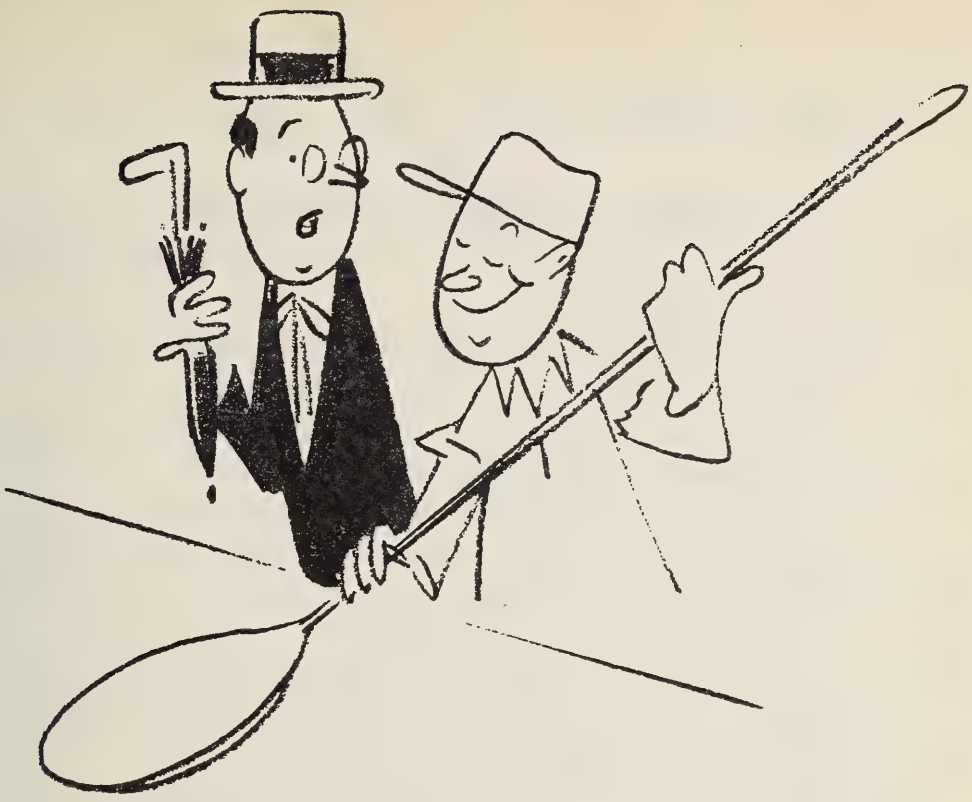
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TALK WITH TANSMAN

When Alexandre Tansman came from Europe to the United States in 1941, seeking a more peaceful world, he was interviewed by the "New York Times" (October 26). A portion of the interview is here reprinted.

MR. TANSMAN was asked what he considered modern music to consist in. Was it a new harmonic system? Or pure counterpoint? Atonality? Polyrhythm?

He said, "Two things count in an important composition: the composer's inspiration and his fundamental sincerity.

"Many composers," he said, "actually appear to prefer being called 'up to date' than really to find themselves in their work.

"It is for the composer to express himself as he would if no one were present to influence him, to find some expression which satisfies himself. I do not mean by this that any composer is independent of listeners or wants to be. I would only say that it is always easy, was particularly easy in post-war Europe, to deceive yourself and subconsciously try to be abreast of your colleagues. But that is not the composer's business. It is for him to create independently."

As for Mr. Tansman, he believes that the composition which does

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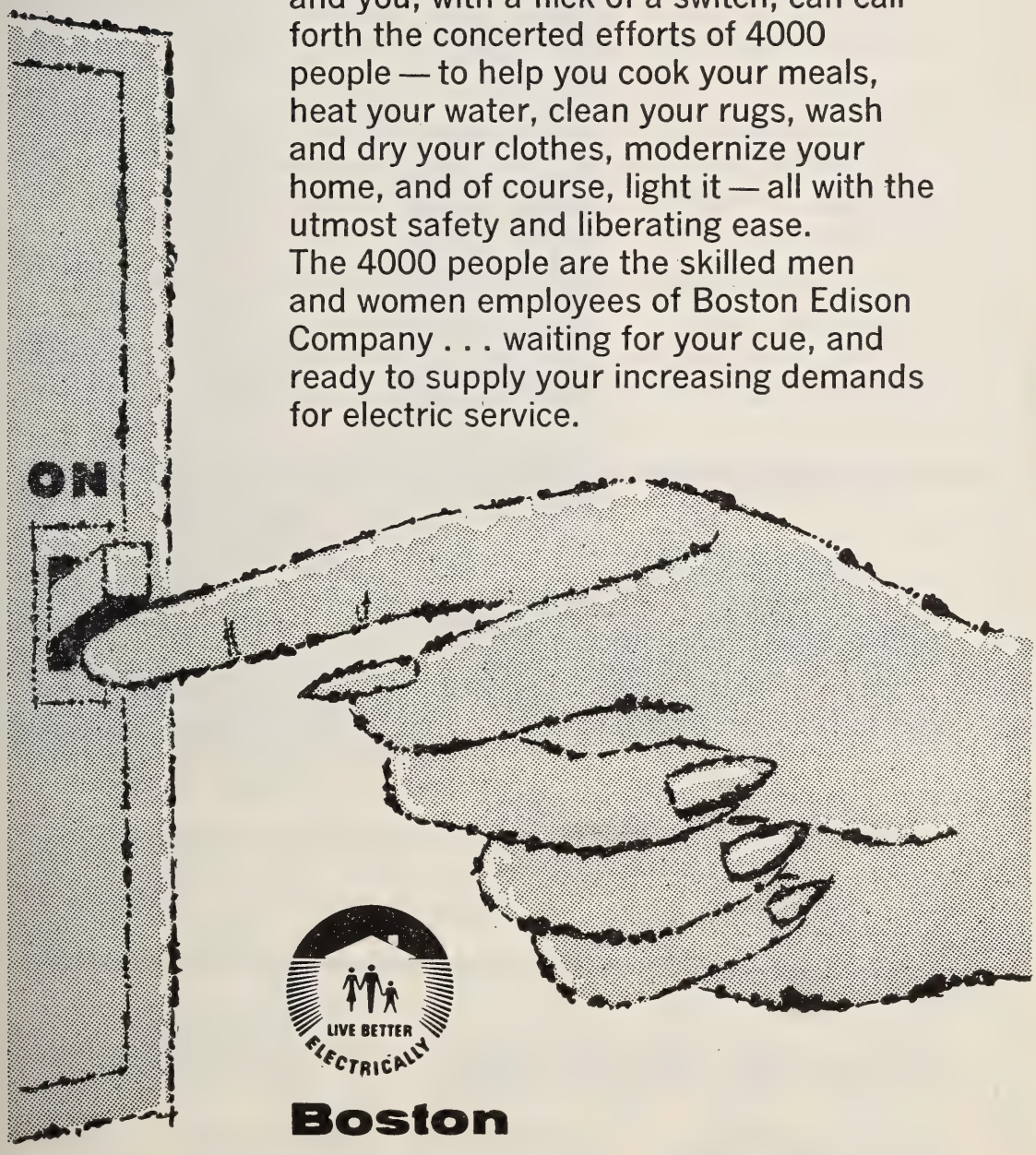


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not reach or attain what he calls "the lyrical moment" is essentially false.

"You don't mean, actually, that a composer must write lyrically or in the 'romantic' vein, or not at all?" he was asked.

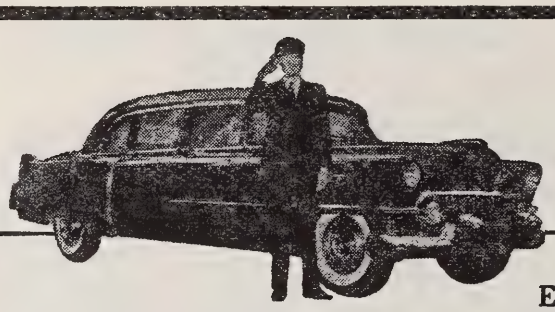
Mr. Tansman became confidential. "You hadn't better say 'romantic' had you?" he asked, with a smile. "You know that word is anathema in some camps. For me, unless the romantic spirit, which is almost a synonym for my other phrase, 'the lyrical moment,' is present, I don't care what comes out. The output of pure intellectualism, not meant to communicate with people but to follow abstractions, had better be planned for a library and not for human enjoyment at all."

Did he believe in the national element in the work of a modern composer?

He said he thought that contemporary idiom and racial consciousness would be more or less inevitable, and also probably instinctive on the composer's part. "When the national element is consciously emphasized, I don't believe in it."

Did Mr. Tansman, then, know or was he aware of any national idioms in his own music?

"I did not at first realize how present they were," Mr. Tansman replied, "or how much they affected my expression. There is the step



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of the major seventh, for example, which freely occurs in Polish folk-music.

"There are also a large number of simple songs whose melodies keep quite faithful to the intervals of common chords, seem practically built upon them. It did not occur to me that I used these and similar motives very freely in my own scores until a musicologist wrote me and asked me if I could give him some data on the nature of Polish folk-music. It was then, as I looked up some references, that I realized that I had used exactly such intervals very frequently in my own scores. In such ways it seems to me that a sincere composer can hardly avoid acknowledging ancestry and artistic influences of his community or land of origin. For I do not believe that art is an objective and international expression. I think it must come to be real from personality, from heredity and experience."

Mr. Tansman spoke with modesty and humor of his youth:

"But I was always very fortunate in my friends. When I came to Paris as a youth, pretty unformed, I had much to learn, very much. But I was befriended in important ways by Golschmann, who performed some of my early scores at his Paris concerts; by Maurice Ravel, who



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(Continued from page 284)

cover exactly what had been decided by our hosts. To a request for information on, say, the departure time of a train or plane the usual reply was "Do not worry. All is arranged."

It was a condition of the subsidy provided by ANTA for the orchestra's visit to Europe that each programme played on the tour should contain a modern American work, and we were interested to see the reactions of the Russian audiences to the works chosen. They were all well received, and there was no mistaking the enjoyment produced by the second movement of the Piston symphony, which in both Leningrad and Moscow evoked spontaneous chuckles and a round of applause. The Soviet authorities were anxious that more than the two concerts in each city originally agreed upon should be given if possible. So on the last day in Moscow one concert was given at mid-day, and a second at 7:30 p.m., this being followed by an official reception given by the Ministry of Culture at which Kabalevsky and Oistrakh both spoke.

To say that the concerts were well received would be an understatement paralleled only by that made by Monteux to Münch after the first Leningrad concert. There had been vociferous applause which brought the conductor back and back; an encore was played and finally the orchestra left the platform. Still the audience stood solidly in the hall calling for Dr. Münch, who by then had started to change. Mr. Monteux suddenly appeared in the dressing room crying "Charles, Charles, on vous appelle!" The same sort of demonstrations followed each concert, those in Moscow being even more noisy and enthusiastic than those in Leningrad.

At each of the concerts we met distinguished Soviet musicians, composers and writers who came, headed by Oistrakh *père et fils* and Katchaturian, to pay tribute to the orchestra and the conductors. Everyone was obviously enormously impressed by the technical achievements of the players and by the sense of unity of purpose, based on respect and affection, that exist between the musical director, Dr. Münch, and his orchestra.

Certainly the enthusiasm and goodwill on all sides seemed sincere and unforced and one was left with an abiding impression of a friendly people, happy to have an opportunity of sharing in an artistic event that by its language was international and non-political.

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The Observer, London (Sept. 23, '56)

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

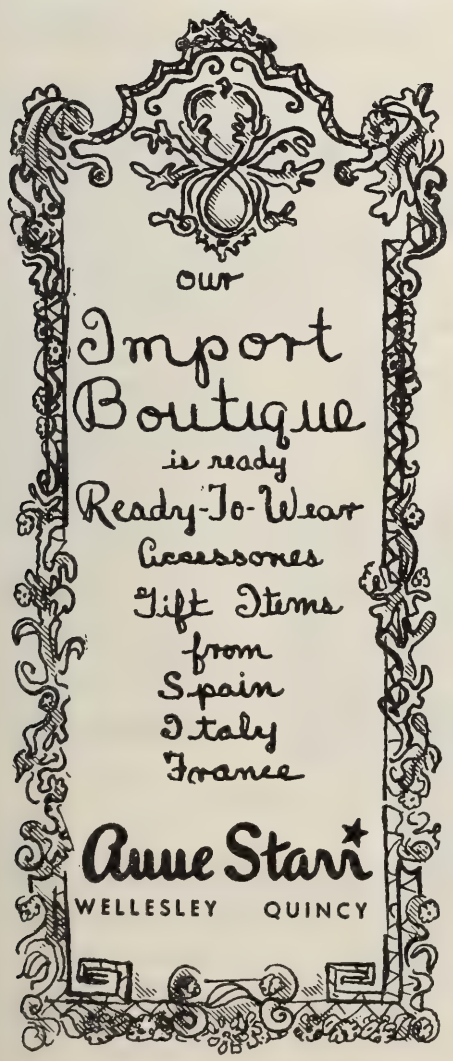
It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

The most recent performances in this series were on November 26–27, 1954.

"La Mer" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta) timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902).





Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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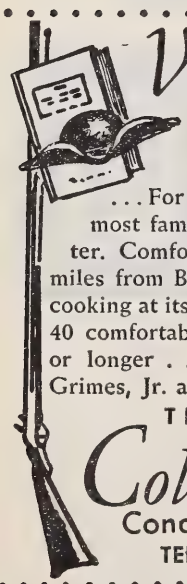
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What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters



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that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The last performances in this series were on February 3–4, 1956.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear

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them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening – a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, *'Na, denn mann weiter!'* – the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling

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each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while

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the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased

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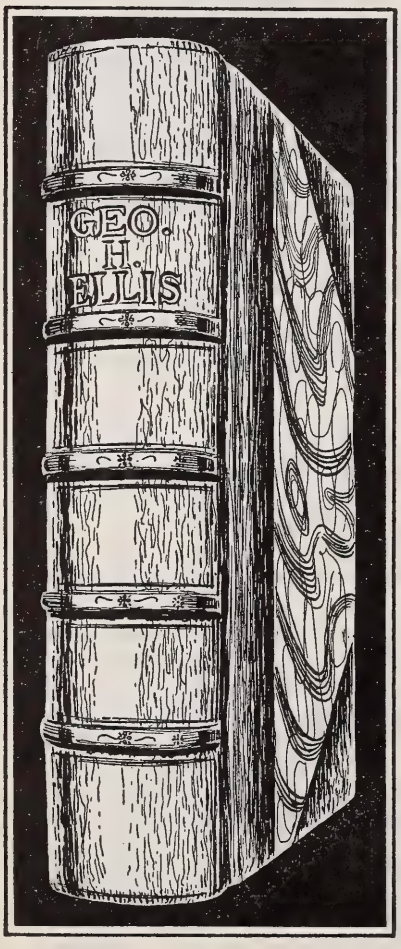
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opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.



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Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

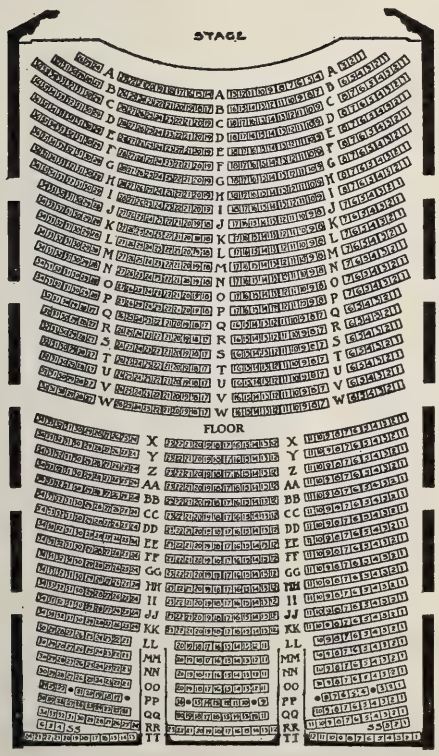
"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the

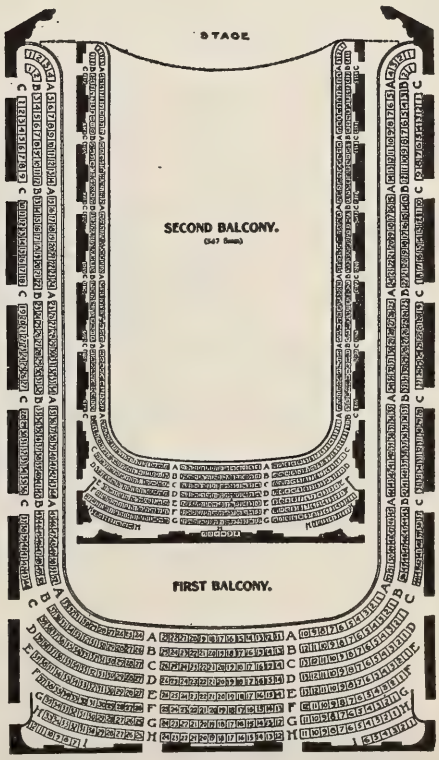
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orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the sym-

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phony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers,



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and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well, I should have had to compose the symphony again' (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."

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with historical and descriptive notes by

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• •

GUIDO CANTELLI

The death of Guido Cantelli in an airplane accident in Paris last Saturday is a terrible loss to the musical world.

Mr. Cantelli, who was thirty-six, was universally admired as a sensitive artist and a conductor of brilliant ability. He had beyond any doubt a still more illustrious career ahead of him. When he lost his life he was on his way from Italy to New York, where he was to begin a series of concerts this week with the New York Philharmonic–Symphony Society. Dimitri Mitropoulos is conducting Strauss' *Death and Transfiguration* at the New York concerts in memory of his colleague.

David M. Keiser, president of the New York Philharmonic Orchestra, said in a statement: "The sudden death of Guido Cantelli is one of the great tragedies in the music history of our time. His dedication to the loftiest aims in music and the stirring integrity of his personal life were reflected in a career remarkable in its attainments. The Philharmonic–Symphony remembers with gratitude, pride and affection the period spanning five seasons in which Mr. Cantelli appeared so admirably as its guest conductor not only in New York but on its West Coast and European tours."

Guido Cantelli is a vivid and grateful memory to the audiences of the Boston Symphony Orchestra by virtue of the two pairs of concerts he conducted in the spring of 1953, his week's visit in the spring of 1954 and his two weeks' visit in the following December.

Verdi's Requiem, which he introduced into the concerts of this Orchestra, will perhaps stand out in the memory as his foremost contribution to our Boston concerts. Vivaldi's Eleventh Concerto from

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"L'Estro armonico" figured in his last concerts, and it is the largo from this concerto which Dr. Munch will conduct in his memory.

The five Boston programs were as follows:

January 30–31, 1953
Symphony in D major, No. 93 ... *Haydn*
"Jeu de Cartes" ..... *Stravinsky*
Overture to "Semiramide" ..... *Rossini*

Symphony No. 5, in E minor
Tchaikovsky

February 6–7, 1953
Four Pieces ..... *Frescobaldi-Ghedini*
Symphony No. 4 ..... *Schumann*

Berceuse elégiaque ..... *Busoni*
Pictures at an Exhibition
Moussorgsky-Ravel

March 26–27, 1954
"La Battaglia" ..... *Gabrieli*
Music for Strings, Percussion and Celesta ..... *Bartók*

Symphony No. 1 ..... *Brahms*

December 17–18, 1954
Requiem Mass ..... *Verdi*

December 24–25, 1954
Concerto in D minor, *Op.* 3, No. 11
Vivaldi
Symphony No. 3 ..... *Brahms*

"Fountains of Rome" ..... *Respighi*
"Pines of Rome" ..... *Respighi*

During the war Mr. Cantelli was held in a prison camp in Germany for non-collaboration. After the war he had many engagements conducting orchestras in Italy including the orchestra of La Scala in Milan, where his talents came to the attention of Arturo Toscanini. It was through Toscanini's recommendation that he first came to this country in 1948.

• •

WALTON'S NEW CONCERTO

The new Violoncello Concerto by Sir William Walton, the first which this composer has written for this instrument, will have its first performance at the symphony concerts next Friday and Saturday. It was completed last March and is dedicated to Gregor Piatigorsky.

The following personal word picture of Sir William is quoted from the *Sunday Times*, London, April 25, 1954.

"Tall, handsome and urbane, Sir William Walton is yet another of those

(Continued on page 371)



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III. Vivace, non troppo

BACH . . . . . "Wedding" Cantata, "Weichet nur, betrübte Schatten" ("Vanish now, ye winter shadows"), for Soprano, No. 202

Adagio: *"Weichet nur, betrübte Schatten"*
Recitativo: *"Die Welt wird wieder neu"*
Aria: *"Phoebus eilt mit schnellen Pferden"*
Recitativo: *"D'rum sucht auch Amor"*
Aria: *"Wenn die Frühlingslufte streichen"* (with violin solo)
Recitativo: *"Und dieses ist das Glück"*
Aria: *"Sich üben im lieben"* (with oboe solo)
Recitativo: *"So sei das Band der keuschen Liebe"*
Gavotte: *"Sehet in Zufriedenheit"*

(*First performance at these concerts*)

INTERMISSION

HINDEMITH . . Songs from "Das Marienleben" for Soprano and Orchestra

I. Geburt Mariä (The Birth of Mary)
II. Argwohn Josephs (Joseph's Doubt)
III. Geburt Christi (The Birth of Christ)

(*First performance at these concerts*)

ROUSSEL . . . . . "Bacchus et Ariane," Suite No. 2, *Op.* 43

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Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Dr. Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948. The most recent performances in this series were on March 27–28, 1953.

AT the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato,

---

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been composed.

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pp, with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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"WEDDING" CANTATA, *"WEICHET NUR, BETRÜBTE SCHATTEN,"* No. 202, for Soprano and Orchestra

By Johann Sebastian Bach

Born at Eisenach, March 21, 1685, died at Leipzig, July 28, 1750

This Cantata, believed to have been composed in the Cöthen period, has survived through a copy made by Johann Peter Kellner.

The orchestra consists of an oboe, violins, viola and continuo.

This, the second of two "Wedding Cantatas" (the first is *"O holder Tag, erwünschte Zeit,"* No. 201) is aptly called in France the *"Cantate du Printemps."* There is no record of whose wedding was celebrated, nor when it took place. The music could well have perished unknown, the score having disappeared. Fortunately, J. C. H. Rinck, an organist of a later day, preserved a copy from Johann Peter Kellner, who had copied much of Bach's music. (The practice of copying scores in that pre-publication era has thus led to the survival of important music, as well as to confusion about the authorship of certain works.)

The writer of this tenderly joyous text, an apostrophe to nature and to love, is unknown. It may well have pleased the master, if we may judge by the lovely music it has inspired. Albert Schweitzer has described the poem as "much superior to the ordinary 'occasional' text that came Bach's way. The theme is the passing of winter and the

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coming of spring. Phoebus and his horses gallop through the new world; Cupid runs through the fields whenever he sees a pair of lovers kissing; May the love-spring of the newly-wedded pair overcome and outlast the transitoriness of outward things."

Dr. Schweitzer has found in this secular cantata prime examples of his favorite theory that Bach constantly resorted to descriptive figures in his scores. He points out how the "vaporous semi-quavers ascending in the strings in the opening aria depict the mists vanishing before the breeze of spring, while the oboe sings a dreamy, yearning melody of the type of which Bach alone seems to have the secret."

"The aria that deals with the fleet steeds with which Phoebus flies through the newly-awakened world," moves to a light, galloping bass arpeggio. The similarity of this theme to a sketch for the final allegro of the Sixth Violin Sonata written in Cöthen leads Dr. Schweitzer to suppose that this Wedding Cantata was also a product of Cöthen.

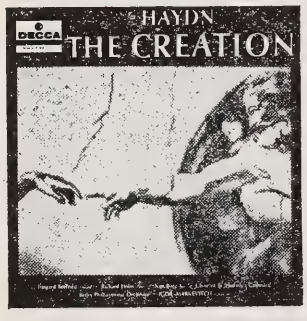
Adagio —
Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

Vanish now, ye winter shadows,
Frost and tempest all are gone.
Spring delight is in sight,
Flowers fair adorn the meadows
Fill the field and deck the lawn.

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Recitativo —
Die Welt wird wieder neu, auf Bergen und in Gründen will sich die Anmuth doppelt Schön verbinden, der Tag is von der Kälte frei.

The world is dressed anew. O'er hill and dale enchanting the budding leaves and flowers go gallivanting. The air is warm, the sky is blue.

Aria —
Phoebus eilt mit schnellen Pferden,
Durch die neugeborne Welt,
Ja, weil sie ihm wohl gefällt
Will er selbst ein Buhler werden.

Phoebus drives his horses prancing
Swiftly through the sky above.
Even he must stoop to love
Ah —
All the world is so entrancing.

Recitativo —
D'rum sucht auch Amor sein Vergnügen, wenn Purpur in die Weisen lacht, wenn Florens Pracht sich herrlich macht, und wenn in seinem Reich, den schönen Blumen gleich, auf Herzen feurig siegen.

And then it is, Love seeks his pleasure amid the purple meadows gay, where flowers display their bright array, and all their rich attire; and hearts with love on fire can carry all before them.

Aria —
Wenn die Frühlingslüfte streichen
Und durch bunte Felder weh'n,
Pflegt auch Amor auszuschleichen
Um nach seinem Schmuck zu seh'n
Welcher, glaubt man, dieser ist:
Das ein Herz dass andre küsst.

When in spring the breezes blowing
With the springtime
Stroke the fields with soft caress,
Out steals Cupid bent on showing
All the world his choicest dress
Ah: his choicest dress is this —
That he see two lovers kiss.

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Recitativo —
Und dieses ist das Glücke: dass durch ein hohes Gunstgeschicke zwei Seelen einen Schmuck erlanget, an dem viel Heil und Segen pranget.

When two pure souls are plighted and true and steadfast are united, both filled with hope of high endeavor, they are content and blessed ever.

Aria —
Sich üben im lieben, in Scherzen sich herzen
Ist besser als Florens vergängliche Lust
Hier quellen die Wellen, hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

Oh Maytime's the gay time for cooing and wooing,
Far better than flowers' so fleeting delight.
The clover's soon over, but never will sever
The bonds of devotion that true love unite.

Recitativo —
So sei das Band der keuschen Liebe, verlobte Zwei, vom Unbestand des Wechsels frei. Kein jäher Fall, noch Donnerknall erschrecke die verliebten Triebe!

Inspired by purest love's emotion you two may be; from fickleness and meanness free, may no rude jolt nor thunderbolt deter you from your firm devotion.

Gavotte —
Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe blumen trage.

May you live in sweet content
Free from want and care and sadness,
Years of joy together spent
Flower rich in hope and gladness.

The translation of the text was made by Henry S. Drinker for the Association of American Colleges in New York City.





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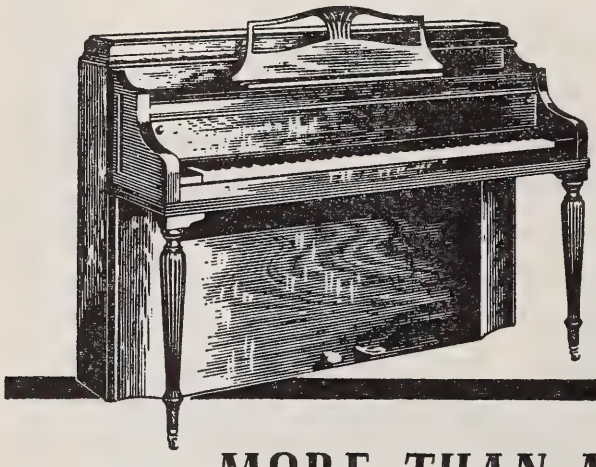
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IRMGARD SEEFRIED

Irmgard Seefried, born in Vienna, studied music from childhood and attended the Augsburg Conservatory. Her talents came to the attention of Herbert von Karajan at Aachen, resulting in various operatic engagements and her début in 1943 at the Vienna State Opera. Miss Seefried has sung in the principal opera houses of Europe (the Dresden Opera, La Scala, Covent Garden, the festivals at Glyndebourne, Salzburg, Florence, Wiesbaden, and Edinburgh) as well as with orchestras and in recital.

She first came to this country in 1951 and has since been active here each season, making her Metropolitan début in 1953 as Susanna in Mozart's *The Marriage of Figaro.* She appeared as soloist with the Boston Symphony Orchestra, November 12–13, 1954.



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THREE SONGS WITH ORCHESTRA FROM *"LIEDER AUS DEM MARIENLEBEN"*

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

It was in the years 1922–1923 that Hindemith first made a musical setting of the cycle of poems by Rainer Maria Rilke* based upon the life of the Virgin Mary. The cycle was first performed on June 2, 1923 at a festival of modern chamber music in Donaueschingen, Baden.

Years later, specifically in 1938, he made a drastic revision of four of the fifteen songs, with orchestral instead of piano accompaniment. This briefer orchestral group was first sung by Henrietta Sala at Scheveningen (Holland), August 13, 1939. The first three of these are to be sung by Irmgard Seefried at these concerts. Miss Seefried sang these three with the Chicago Symphony Orchestra, on November 23, 1954.

* Reiner Maria Rilke (1875–1926) was a German poet, born in Prague, who spent years of his life in Russia, Italy, and France. His book *Auguste Rodin* is the result of his sojourn in Paris, beginning in 1902, as secretary to the French sculptor. He is best known by his poetry, some of which has been translated. *A Parable of Death*, translated by Anthony Hecht from the *Geschichten von lieben Gott*, was set for chorus, orchestra and soloists by Lukas Foss. One of several performances took place at the Berkshire Festival, July 26, 1953.

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CHINA—FOURTH FLOOR—ANNEX

In June, 1948, the composer revised, and in some cases entirely rewrote the entire cycle of fifteen songs, again with piano accompaniment, keeping the notation of his orchestral setting of four of them.

The orchestration consists of 2 flutes and piccolo, 2 clarinets, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, cymbals, bass drum, triangle, and strings.

RILKE's cycle of poems on the life of Mary moved Hindemith, at the age of twenty-seven, to set fifteen poems to music. A quarter of a century later, long after the poet's death, when Hindemith was in New Haven as Battell Professor of Musical Theory at Yale University, he was again moved by these affecting verses of rustic religious fervor to recast them in the light of his matured insight and ability. In 1938 he had already reconsidered the subject in his revision and orchestration of four of the songs*. In a preface to the publication of the entire cycle with piano accompaniment, in 1954, he gives interestingly and at length

* The fourth is "The Rest and Flight into Egypt," not included in the present performances.





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his apologia for returning to what he considers a sin of his youth in an effort to do closer justice to the text, with music more appropriate to the subject and incidentally more grateful to the singer. A portion of the preface will be translated in these pages.

The text of the songs is as follows:

Geburt Mariä (No. 1)

O was muss es die Engel gekostet haben
Nicht aufzusingen plötzlich,
Wie man aufweint, da sie doch wussten:
In dieser Nacht wird dem Knaben
Die Mutter geboren, dem Einen der bald erscheint.
Schwingend verschwiegen sie sich und zeigten die Richtung,
Wo, allein, das Gehöft lag des Joachim,
Ach, sie fühlten in sich und im Raum die reiner Verdichtung,
Aber es durfte keiner nieder zu ihm.
Denn die beiden waren schon so ausser sich vor Getue.
Eine Nachbarin kam und klugte und wusste nicht wie,
Und der Alte, vorsichtig, ging und verhielt
Das Gemuhe einer dunkelen Kuh.
Denn so war es noch nie.

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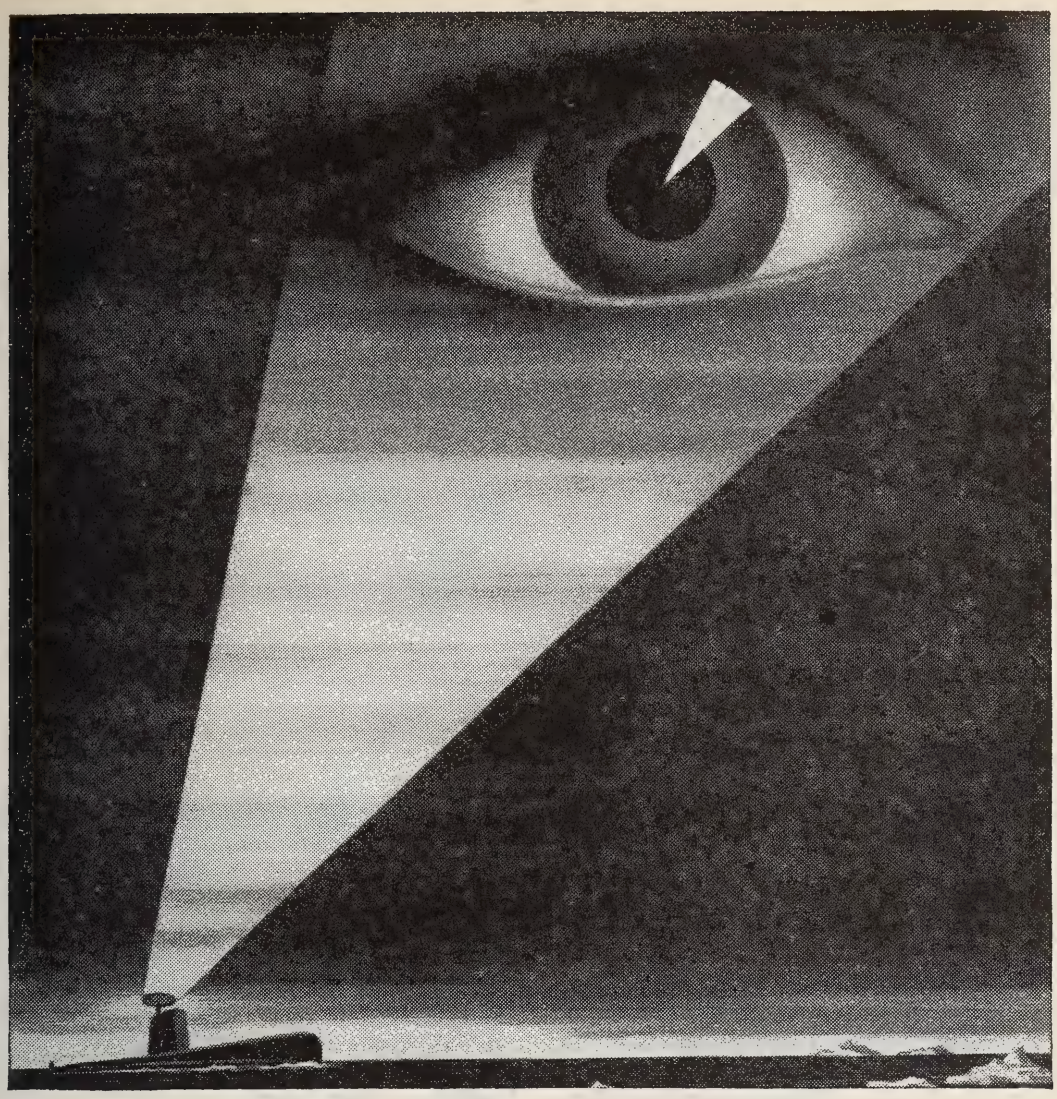
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would know. Poised, they were silent and turned their faces downward where lay the lonely home of Jehoiakim. They felt within and about them a pure impulsion in that direction, but none could go down. The two were restless and eager. A neighbor came and spoke, but could not advise. The old man, cautious, went and stopped the mooing of his cow. For such as this had never been.

Argwohn Josephs (No. 5)

Und der Engel sprach und gab sich Müh an dem Mann,
Der seine Fäuste ballte: Aber siehst du nicht an jeder Falte,
Dass sie kühl ist wie die Gottesfrüh.
Doch der andre sah ihn finster an, murmelnd nur:
Was hat sie so verwandelt?
Doch da schrie der Engel: Zimmermann,
Merkst du's noch nicht, dass der Herrgott handelt?
Weil du Bretter machst, in deinem Stolze,
Willst du wirklich Den zur Rede stell'n,
Der bescheiden aus dem gleichen Holze
Blätter treiben macht und Knospen schwell'n?
Er begriff.
Und wie er jetzt die Blicke, recht erschrocken, zu dem Engel hob,
War der fort.
Da schob er seine dicke Mütze langsam ab.
Dann sang er Lob.



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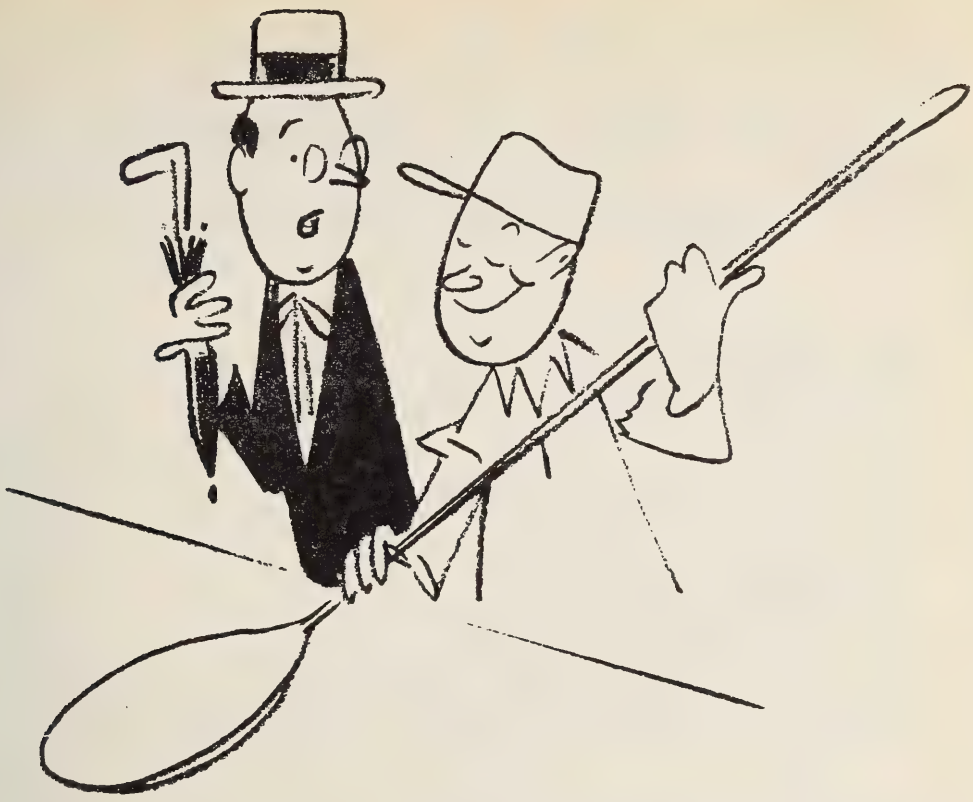
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And the angel spoke and reassured the man as he stood with clenched fists: "Do you not see in her face that she is as composed as God's dawn?" But the other looked at him, darkly murmuring: "Why is she so changed?" But the angel cried: "Carpenter, do you not see that the Lord God is in this? While you work in wood with all your pride, will you take Him to task who performs miracles with wood, bringing forth leaves and buds?" He understood and when he raised his eyes filled with awe the angel had gone. Slowly he pushed aside his cap of coarse cloth, then sang in praise.

Geburt Christi (No. 7)

Hättest du der Einfalt nicht, wie sollte dir gescheh'n,
Was jetzt die Nacht erhellt?
Sieh, der Gott, der über Völkern grollte,
Macht sich mild und kommt in dir zur Welt.
Hast du dir ihn grösser vorgestellt?
Was ist Grösse?
Quer durch alle Masse, die er durchstreicht,
Geht sein grades Los.
Selbst ein Stern hat keine solche Strasse.
Siehst du, diese Könige sind gross,
Und sie schleppen dir vor deinen Schoss
Schätze, die sie für die grössten halten,
Und du staunst vielleicht bei dieser Gift:
Aber schau in deines Tuches Falten, wie er jetzt schon alles übertrifft.
Aller Amber, den man weit verschifft, jeder Goldschmuck und das Luftgewürze,

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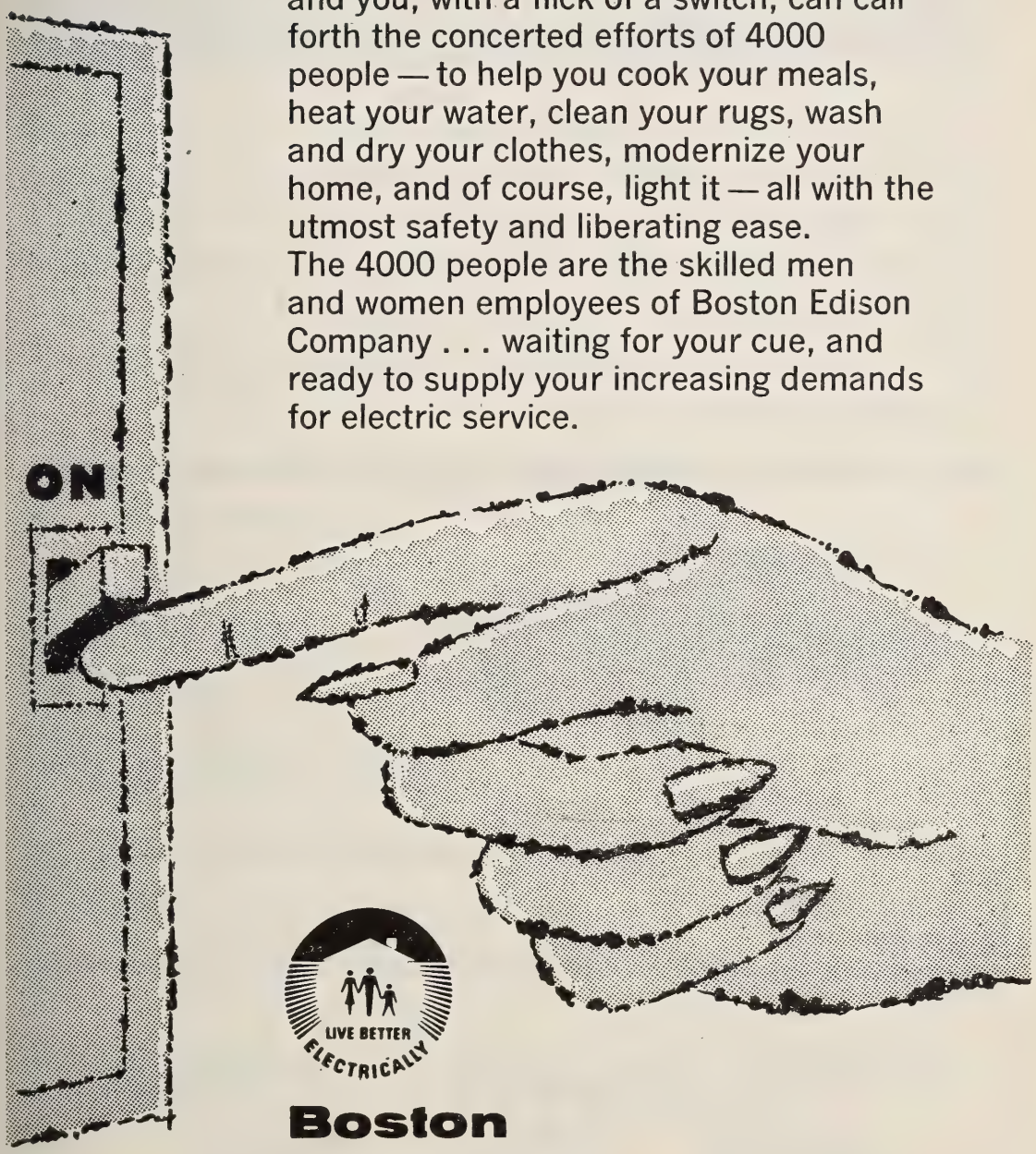
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Das sich trübend in die Sinne streut:
Alles dieses war von rascher Kürze,
Und am Ende hat man es bereut.
Aber (du wirst sehen): Er erfreut.

The Birth of Christ

Do you know what has happened to make the night resplendent? See, the God who has frowned upon folk now comes into the world in all gentleness! Had you imagined him in his greatness? What is greatness? His glance pierces straight through the multitude. No star has so direct a course. Behold! These kings are great and the treasure they bring is suited only for the greatest, and you perhaps are astonished, but look and know how this one excels all. All the amber that man can bring across the sea, every gold ornament and spices which stir the senses — all this will have quickly passed and at the end is repentance. But (you will see) he is now rejoicing.

Hindemith, in a long preface to the published score of the revised version (the full cycle with piano accompaniment) has admitted the reader into the sanctum of his work shop, freely confessed the shortcomings of his early attempt, and shown how in his maturity he has striven to rectify them. Once momentarily tempted by the experimental enticements of twelve-tonalism, this composer's basic character as artist inevitably brought him back to a healthy respect for what he calls the *"klingende Apparate,"* the natural properties of the sounding instrument or the human voice which physics and physiology have provided. A portion of this preface is here freely translated:



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"Twenty-five years ago, I first made known *Das Marienleben* on the text of Rainer Maria Rilke. At that time I felt that I could defend my main plan as an experiment, a test of ability, a venture into the unknown which invited mastery. I was not yet sure what the cycle really offered for musical development in general and for me in particular. Since then the *Lieder* have found general musical attention in the West. They were eagerly received on account of the nature of the subject, while the musical setting presented practical difficulties which were put up with (perhaps the utmost that a composer should wish for).

"The strong impression which the initial performance made on the hearers (I had never expected this) brought home to me for the first time in my musical experience the ethical necessity of music and the moral obligation of its composer. If I had indeed done my best with the *Marienleben* and if this best, in spite of my good intentions, was still not good enough, it fell upon me to provide a version of lasting worth. I envisioned a nobler ideal and more finished music which I might be eventually able to realize and I knew that *Das Marienleben* was leading me toward this goal. This consideration, in part sentimental, in part challenging, of a work already existing, soon led to a tentative search for its betterment. There followed basic changes, both



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(*Continued from page 340*)

English composers who belie the romantic notion that creative artists must be, or look, eccentric. His cool eyes miss nothing in their clear and steady gaze, and that analytical mind delves deep into the heart of matters. There is about his person a disciplined reticence, which finds its counterpart in a musical output that is guarded.

"Just as his words are few, carefully weighed, slowly spoken and devastatingly to the point, so his music is not easily scattered on the manuscript paper that awaits it. Each work is long pondered, and there is much heart-searching before the release of those impeccably written scores that are the engravers' delight.

"So unmistakably does Walton's music now belong to the English tradition that its onetime daring is almost forgotten, as its present widespread reputation is sometimes overlooked. The composer of marches for two Coronations, once the dashing young modernist, is now also the composer from whom Heifetz and Menuhin have commissioned violin works, and the composer whose splendidly barbaric oratorio 'Belshazzar's Feast' still thrills choirs as much as audiences.

"It is a far cry from the boy of fifteen whose 'first piece feasible for publication' was written in 1917 when he was in bed with German measles at school—a song which he declares to be 'the only thing I have written successfully without the aid of a piano'—to the musical knight who was invited last year to conduct an entire program of his works at the Hollywood Bowl. The intermediate stages have been Christ Church, Oxford, and such musical instruction as Sir Hugh Allen may have imparted over tea at New College, the friendship of the Sitwells, the performance of an early string quartet at the Salzburg Festival of the International Society for Contemporary Music in 1923, and then a slow succession of fine works, including 'Facade,' one of the most popular scores ever written by an Englishman.

"Sir William's beautiful Belgravia home has seen little of him in the past few years. The seclusion necessary for the completion of his opera 'Troilus and Cressida' he has found only in Ischia."

Walton's first opera, completed and duly performed in London, December 3, 1954, and captured on a phonograph record, has confirmed the expectations of his admirers.

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The Observer, London (Sept. 23, '56)

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technical and spiritual, and there emerged at last, thus renewed but firmly resting upon its original basis, the *Marienleben* which I herewith present. They are the result of a continuous testing toward improvement. Some of the songs have gone through as many as five entirely different versions. Some, although they maintained the approximate outline, had to undergo as many as twenty alterations in a particular place.

"I do not intend to enumerate these changes. At the same time it has seemed to me necessary to present a general outline of their new form and content. Not with a raised finger ('see how fine it all is!'), but as an invitation to those interested in such problems, especially the less obvious ones which at the same time seem to me significant: They are the kinds of questions which in our own day confront composers in general.

"One of the outstanding weaknesses of the old version was my limited consideration of the possibilities and requisites of the singing voice. The shape of the vocal line was in many cases not natural and took a difficult (and sometimes almost impossible) direction, ungrateful chromaticism, difficult intervals and tonal ambiguities. It is easy to see

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now why that happened. There was a search then toward a new melodic expression, but the preliminary technical steps were lacking. Indeed the most expert composers at times make new melodic material presentable. At the same time the laws of melodic construction as we now know them in the more popular field are insufficient for true flights of melody. Then came ultra-modern ways which singers could conquer only by great effort. Did composers pursuing these ways believe themselves in good company? Were not Bach's melodic lines in the highest degree instrumental! Did not Beethoven write the most fearful voice parts? Were we not accustomed to the Wagnerian school and its vocal exactions?

"Now we know how false this position was. It presents for singing and also for instrumental playing two kinds of technical difficulties. One, created in a full understanding of sound production, aims to utilize its resources to the utmost; the other, without special concern for natural musical production, assembles sounds as a musical abstraction. To what extent the first source can succeed depends upon the





technical ability of the performer. If he is a very good singer or player he can ascend the technical ladder to a higher point than the lesser ones. In the other class it happens only too often that even after a hundred rehearsals and many weeks of practice the task does not lessen. Even if he knows enough to grasp the meaning, he must gird himself at every new performance from the abundance of his will power and technical control — for the music is in opposition to the medium. In vocal compositions it is doubly difficult. Unfortunately, the musical training of singers does not equip them to compete in matters of pitch with instrumentalists (who also often leave much to be desired!), and it is cause for rejoicing to find a singer who can manage an unconventional melodic line at first reading without depending upon the piano. If after zealous effort the singer makes no progress the composer may well ask himself whether these fruitless exactions are worth while. As I see it the composer should keep reasonably within the capacities of performers and listeners."

The advanced composer may tell himself that "perhaps the world of singers, players and listeners, some 200 years hence, will at last perform and rightly understand his work." He should examine the validity of his own conception, his technical equipment, his mastery of his art.

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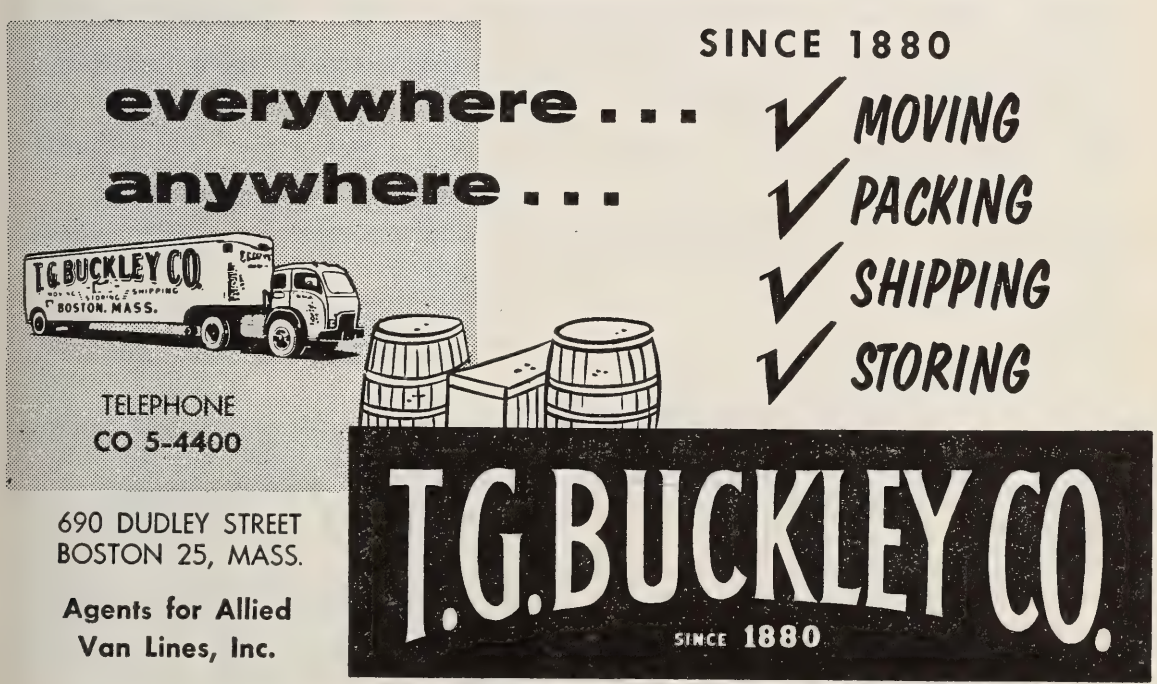
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"The careful observer will find that the new version is developed throughout according to this point of view. Of course it does not go so far as to make concessions to the singer to the degree of trite commonplace. If, on the other hand, the singer looks for difficulty she will find plenty of nuts to crack.

"Still another factor was responsible for the unsingable places in *Das Marienleben*. A quarter of a century ago many composers believed that they were experiencing a new incursion of counterpoint. The one who wishes to write contrapuntal music needed, so it seemed, to find voice parts which were in themselves significant. For their combination and their logical working out, he looked to heaven. Whether or not the old



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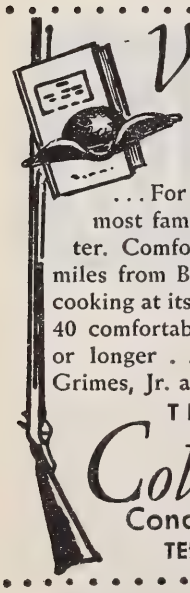
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Marienleben depended in any way upon this now outdated attitude, it sinned in any case in the following respect: the vocal line moved often so arbitrarily that the combination with the piano resulted in a disturbing harshness and in obstructive divagations, which were not at all helpful to the text and the general style of the work.

"It is not always easy to decide how far individualism can go in the treatment of a single voice; at times not only technical considerations but personal taste bespeak the style. . . . Here the vocal melody in itself is without exception the controlling factor in the composition, even in the songs of highly developed counterpoint. Although it is followed through on a harmonic scheme and on a certain basis of dissonant tension, its sonorous and expressive purpose is never lost sight of."

The composer confesses that in the first version he merely followed the lead and order of the text, without attempt at a musical constructive scheme. In rewriting the cycle he has followed a constructive plan, dividing the fifteen songs into four groups, graphing the whole to demonstrate the progress throughout, the dynamic and expressive peaks. The first group of four, concerned with the personal experience of Mary, opens with the lyric *Geburt Mariä.* The *Argwohn Josephs* dramatically opens the second group which includes the *Geburt Christi,* referred to by the composer as "in part at least, an idyllic reversion to the first group of songs."* In the third group (Nos. 10–12) we behold

* *Der Rast und Fluch nach Egypt* (No. 8) immediately follows. It has been orchestrated as a fourth song.



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the suffering Mary "as the cycle reaches its highest emotional point." In the fourth and last group the composer reaches "a high point of purely musical abstractions, an epilogue in which people and action have no part." It consists of three songs entitled, *"Vom Tode Maria,"* the second a theme with variations.

Mr. Hindemith writes of the changes he has made in his second version. Of his recasting of the songs here performed he tells us: "The first song, *Geburt Mariä,* was little altered. Bars 31–32 in the first version were too obtrusive and harsh in harmony to serve as a bridge between two significant sections." In the orchestral version this bridge is characterized by the flutes and clarinets in a gentle, sinuous figure (*"In dieser Nacht wird dem Knaben die Mutter geboren"*).

The *Argwohn Josephs,* like the *Mariä Heimsuchung* which follows, "has been freely set to rights in tones and tone groups, and through a few slight changes harmonically and melodically clarified without disturbing the subject in hand."

About the *Geburt Christi,* Mr. Hindemith declares a *mea culpa:* "It was in the original version the weakest of all. Not only was the

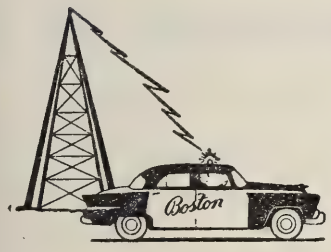
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melodic material of less worth than in the other songs; the harmony was obscured both in cadences and compactness. As a tonal conception neither the plan nor its culmination were sufficiently considered. Moreover it was in point of expression chopped up [*'verhauen'*] since its scherzando character stood in disturbing contrast to the contemplative, almost resigned mood of the text. The new version seeks to elude all these faults."

In setting these four songs later for piano accompaniment the composer has not altered the notation, save in an occasional simplification of dramatic string passages. The orchestral score bears no explanatory remarks (indeed it has never been published in engraved form), yet it can surely be assumed that this significantly painstaking musical constructor has carefully considered and ordered his shorter sequence.

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THOUGHTS ON MUSIC

By PAUL HINDEMITH

(*Excerpts from* "A Composer's World — Horizons and Limitations")

MUSIC MISAPPLIED

ONCE, in the Rocky Mountains, I had a strange musical experience. In a gorge famous for its waterfalls and filled with aerial railways, summer guests, cars, and ice-cream vendors, a well-coordinated loudspeaker system screamed Isolde's *Liebestod* all over the place, as part of the gorge's daily routine. I am sure the managers of the establishment wanted to please their customers, true to the rule which seems to be one of the leading theses of the American way of life: enjoyment plus enjoyment gives you more enjoyment.

We cannot blame them for the idea that the accumulation of single enjoyments results in an accumulated sensation: that *Liebestod* plus waterfalls plus ice cream give us more pleasure than *Liebestod* or waterfalls or ice-cream solo. After all, it was the composer of the *Liebestod* himself who concocted the idea of the *Gesamtkunstwerk,* in which singing voices, orchestra, stage, light effects, horses, rivers, cardboard mountains, artificial beards, et cetera, et cetera, were part of the over-all enjoyment. The catch in this conception is that our over-all enjoyment cannot be more than one hundred per cent. Hence, three factors of enjoyment, which each by itself would provide one hundred per cent enjoyment, do not add up to three hundred per cent; they are, rather, compressed into the one hundred per cent, so that each of them, if

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participation is equal, has but thirty-three and a third per cent of its original effect. I personally even believe that too much of an accumulation of artistic or presumedly artistic enjoyments not only reduces the percentage of the single constituent enjoyment, but also reduces the over-all effect from its one hundred per cent to a much lower degree. Thus the effect of the aforementioned *Gesamtkunstwerk* in the mountains will most likely be that you will take your car, cursing waterfalls, *Liebestods,* and ice cream in equal percentage and drive to a place where there is nothing but a hundred per cent view.

On Twelve-Tone Technique

Let us investigate briefly some of those allegedly "modern" achievements. The best known and most frequently mentioned is the so-called twelve-tone technique, or composition in preëstablished tone series. The idea is to take the twelve tones of our chromatic scale, select one of its some four hundred million permutations, and use it as the basis for the harmonic (and possibly melodic) structure of a piece. This rule of construction is established arbitrarily and without any reference to basic musical facts. It ignores the validity of harmonic and melodic values derived from mathematical, physical, or psychological experience; it does not take into account the differences in intervallic tensions, the physical relationship of tones, the degree of ease in vocal produc-

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tion, and many other facts of either natural permanence or proven usefulness. Its main "law" is supplemented by other rules of equal arbitrariness, such as: tones must not be repeated; your selected tone series may skip from one stratum of the texture to any other one; you have to use the inversion and other distortions of this series; and so on — all of which can be reduced to the general advice: avoid so far as possible anything that has been written before.

Technique as the Slave of Routine

Our artistic life, tending to address ever increasing masses of consumers and losing more and more of its original loftiness, is not favorable to technical and stylistic refinement. The composer, being the victim of everyday prosaic demands, frequently will not find the moral strength to maintain in his works standards of technique and style which would distinguish him from hordes of other providers of public entertainment. Why, then, should he keep a tool keen and most efficient, if a technique, having grown dull by its daily use for base purposes, satisfies his artless customers just as well? Why should he care for the development of a personal, cultured style, if they reject it because it forces them to apply some mental effort when all they want

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is simply to be doped by music? Technique then loses all the characteristics of a wonderful tool; it sinks down, drawn by its own weight, into the quagmire of drab routine. Style, the crown and flower of technique, if bereft of invigorating imagination, disintegrates into fashion. Routine and fashion — these are the worst snarls that can entangle the creative mind.

Routine does not attempt, as does genuine technique, to find the best solution for any problem arising; it is satisfied with the one most handy, most commonplace, and most easily accessible. It is not the right answers that are sought; one is satisfied with mere assurances, no matter how vague. Decisions on matters of fashion, in turn, are made on the principle of least resistance. No effort is made to find an individual form of expression; for everything models will be found, prepared by others, which can be drawn upon whenever needed. Routine and fashion turn a musician's life into the perfect incarnation of the subman's intellectual desire: the high-geared mechanics are working infallibly, spirit and personality are entirely abolished.

Of all the abject forms that music, regulated by routine and fashion, can assume . . . One shows how denaturalized an art can become once



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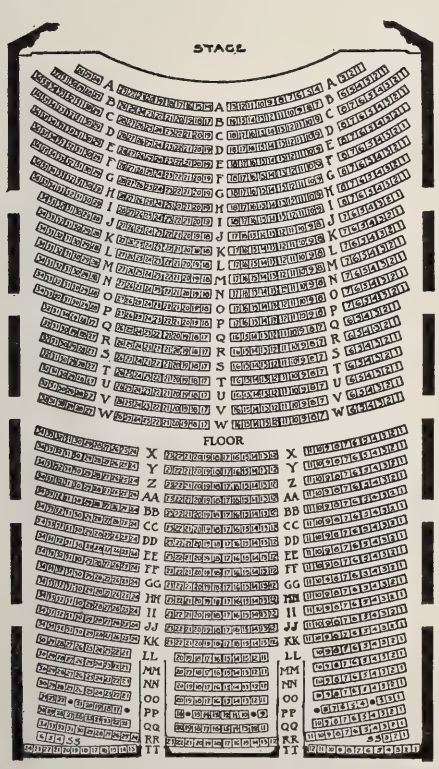
it is made a part of an industrial production system totally inhuman and dictatorial. In Hollywood they keep composers and arrangers in little booths provided with staff paper and piano, and here on the assembly-line music is produced in which all the normal virtues that are part and parcel of the composer's profession — imagination, enthusiasm, original talent — are just so many factors hindering industrial production. Versatile mediocrity is the password for admission to these temples of streamlined utility, abnegation of any individuality the condition for success. The musician who submits to this life of a musical slave can hardly be blamed. The fact that he is able to sell his abilities to exclusively industrial purposes shows his low artistic value anyway, and usually he enters the gilded porticos of his job fully conscious of the warning *lasciate ogni speranza, voi ch' entrate,* in this case abandoning the hope of ever returning to a more reasonable kind of music. The few exceptional individuals who try to reconcile their job with former

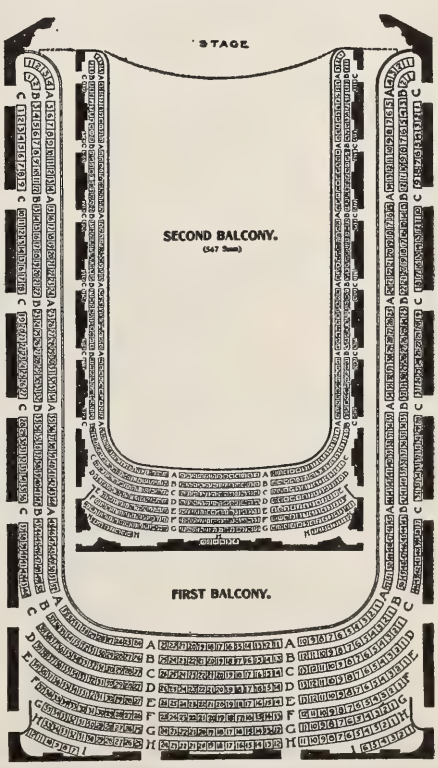
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ideals by writing long-haired music in their spare time, confirm by their notorious ineffectiveness the old adage that no man can serve two masters.

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There is no doubt that our modern performers have developed their technical skill far beyond any goal imagined in earlier times. Two hundred years ago violinists hardly knew how to reach tones higher than those in the so-called third position. In Bach's works exceptionally advanced passages make use of higher hand positions, but the discovery of handling tones up to the twelth tone and even to the double octave of the open string was reserved to the Italian violinists of the late eighteenth century and, in their wake, Mozart. Today unexplored regions of the stringed instruments' fingerboard are nonexistent; even the arctic zones of the eternal rosin (near the bridge) have become a habitable abode for fearless climbers. The technique of handling the bow has also undergone important changes. Up to Bach's time the simple up and down movement (with the bow's hairs always in touch with the strings) was the exclusive manner of bowing. Nowadays extensive use is made of bowings that utilize the bow's saltatorial elasticity. The players of the other string instruments have by no means been idle. The 'cellists' technique of fingering and bowing is wholly equal to the violinists' and the double bass has been transformed from its proverbial function of a dog house into a musical instrument with a variety of

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expression and technique almost equal to that of the others. Even the violists, who in former times retired to this instrument because they were either half-wits or half-deads, converted their tool into something useful and indispensable.

The other instrumentalists went through a similar development in playing technique. In each single case we can observe that in our times this technique has reached its climax. Singers, however, arrived at their state of perfection long before instrumentalists did, and from that time on they merely maintained their status. Their apparent progress in successive generations consisted of generally accepted changes in the style and expression of singing, that is, in making their already perfect technique serve ever-changing purposes.

Besides the sentimental and the genuinely musical appreciation of the performer's work there is another important criterion that guides us in our judgment: the social classification of the instrument he is playing. Some musical instruments are regarded as low-class utensils, others enjoy a high social position. Some are low-class in one period, while in others they are climbing the ladder of social esteem. Our double-reed instruments, the oboes and bassoons, had to travel a long way from their lowly ancestors till they became the noble members of our instrumentarium they are nowadays. Bagpipes, reed organs, and most of the plucked string instruments, formerly an aristocratic assembly, have all but lost their reputation, and their players are proceeding on side-tracks of musical advancement, some of them being regarded as members of sects devoted to queer or even hopeless pastimes.

The changes in social evaluation that the guild of brass players went through is an apt illustration for our statement. In the centuries of early more-part music the trombone players, at least, must have been



musicians of a higher quality and authority, while the trumpeters occupied positions of great prestige socially, but hardly musically. In Bach's time the art of trumpet playing reached an extraordinary peak, with the trumpeters being so clan-conscious in their civil importance that they could force a lower-class instrument, the cornetto or zink, on those players who were not admitted to their ranks. Then, during the nineteenth century, it was the horn players who gained in technique and musical reputation, leaving the trumpeters and trombonists almost in a state of musical illiteracy. Today brass players have again pushed forward and in both technique and social position are now equal to the players of stringed and wind instruments.

The players of keyboard instruments always occupied a very high place in the social order, but the veneration once accorded the organists has now changed into a fashionable admiration of the piano players.

The singer, with his instrument never subject to any change, throughout history maintained his social position. If he was of excellent quality, the glory, the amenities, and the riches this world has to offer were always bestowed upon him without restriction; and as an insignificant croaker he always had to creep along in choruses and mediocre teaching jobs together with the low-class instrumentalists.

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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Mr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946, and also conducted it in this series, April 17–18, 1953.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has

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rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (*Andante*). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (*Andante*) — Dance of Ariadne and Bacchus (*Moderato e pesante*) — Bacchanale (*Allegro brillante*).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

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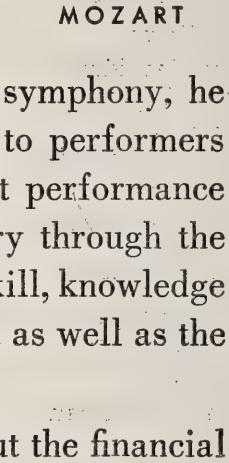
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SATURDAY EVENING, DECEMBER 8, *at* 8:30 *o'clock*

BRITTEN . . . . . Variations for String Orchestra, on a Theme by Frank Bridge, *Op.* 10

Introduction and Theme

Variations: Adagio — March — Aria Italiana — Bourrée Classique — Moto perpetuo — Marcia Funebre — Fugue and Finale

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I. Moderato

II. Allegro appassionato

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BEETHOVEN . . . . . Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country; Allegro ma non troppo

II. Scene by the brookside: Andante molto moto

III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro

IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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The exhibition of New England paintings loaned by the North Shore Arts Association ends with this week's concerts. From December 21 through December 29, paintings by subscribers, Friends and members of the Orchestra will be shown.

* * *

COMING EVENTS

Gregor Piatigorsky's appearance with this Orchestra in the world première of Walton's Cello Concerto, announced for the concerts this week, has been postponed on account of Mr. Piatigorsky's illness. It is hoped that the new concerto, and the soloist to whom it is dedicated, may be heard at the last January concerts.

After the tour which will occupy next week, Charles Munch will conduct the fifth concert of the Tuesday evening series on December 18, when Joseph Silverstein, the youngest member of this orchestra, will appear as soloist in the Third Violin Concerto by Saint-Saëns.

On Friday afternoon and Saturday evening, December 21 and 22, Dr. Munch will conduct pre-Christmas performances of Berlioz' *L'Enfance du Christ,* which he introduced to these concerts in 1953. This music will be the subject of the third Open Rehearsal on Thursday evening, December 20, at 7:30.

Other choral works scheduled for this season are, the second part of Bach's Passion According to Saint Matthew in Holy Week, and Beethoven's Ninth Symphony in the final concerts.

In the weeks of Dr. Munch's midwinter vacation, Richard Burgin will conduct the 10th and 11th pair of concerts, December 28-29 and January 4-5, and the tour which follows; Pierre Monteux the concerts of January 18-20.

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THE RELIGIOUS BERLIOZ

L'Enfance du Christ, unlike other works of Berlioz, met with immediate favor in Paris, when it was first performed. For one reason, the subject was familiar and appealing rather than outlandish and fantastic; the Berlioz who had acquired reputation for seeking extravagant sound and sensational effects was discovered to be quite capable of simple sincerity, dynamic moderation, serene beauty in musical discourse. These qualities the audiences of the day, had they been more perceptive, would long since have found in his earlier works.

Berlioz was amused and had his little joke on certain critics who had treated him with condescension. He tells us in *Grotesques de la Musique* that, bored at a certain evening of card playing, he amused himself by sketching a four-part andantino for organ. Pierre Duc, a fellow guest and friend, urged him to write a salon piece for his souvenir album, and Berlioz hit upon a melody with "a certain character of primitive, pastoral mysticism," which set him to imagining shepherds bidding farewell to Jesus on the eve of the Holy Family's flight into Egypt. He wrote out some appropriate words and then turned to Duc.

"Now I am going to put your name to this. I want to compromise you."

"That's absurd! Everybody knows that I know nothing about writing music."

"That is indeed a brand-new reason for not composing, but wait! Since vanity prevents your adopting my piece, I am going to make up a name out of yours. I shall call the author Pierre Ducré, whom I hereby appoint music master of the Sainte-Chapelle in Paris during the seventeenth century. My manuscript thus acquires enormous archeological value."

He soon completed the *Flight into Egypt* and in 1850 the fragment was performed, the score bearing the signature "Ducré." Every critic but one was

(Continued on page 427)



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Introduction and Theme
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I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
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IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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By BENJAMIN BRITTEN

Born at Lowestoft, England, November 22, 1913

These Variations were composed in 1937 and in that year had their first performance, at the Salzburg Festival. They were performed at the Boston Symphony Concerts April 25–26, 1941, and February 3–4, 1950.

THE brief introduction to the Variations consists of broad chords and displayful runs and trills. The theme is given out by the first violins *allegro poco lento*. It is to be varied with such freedom as often to be scarcely recognizable. The descending interval of a fifth which begins it becomes a sort of earmark. An "Adagio" follows, consisting of soft chords for lower strings and ornamental passages for the violins. There is a lively "March," light and staccato, *presto alla marcia*. An *"Aria Italiana"* follows, *allegro brillante*. The first violins with ornamental trills suggest the operatic, coloratura style. The next movement is a *"Bourrée Classique,"* a simple but strongly rhythmed movement with a *pianissimo* middle section. A *Moto Perpetuo* progresses upon rapid and unremitting sixteenth notes to a fortissimo climax. A *Marcia Funebre* follows. The final Fugue is in a lively 12-8 rhythm, sometimes

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suggestive, as it gathers impetus, of the tarantella. The orchestra, much divided, attains a considerable complexity and sets forth the usual devices of augmentation and inversion. At last, *lento e solenne,* the violins revert to a full-length statement of the theme. The orchestra ultimately spreads into diaphanous arpeggios, punctuated in the last measure by a strong chord. A *"Wiener Walz"* and "Chant" are omitted in this performance.

Benjamin Britten was only twelve years old when he began to study with Frank Bridge, his fellow English composer, who remained his life-long friend.* Mr. Britten attended the Royal College of Music of London, where John Ireland became his teacher in composition, Arthur Benjamin his teacher in piano.

It was in 1934, when the composer was barely of age, that his music, which he produced with considerable regularity, began to be played. His published works include a Sinfonietta for chamber orchestra, 1932; Phantasy for oboe and strings, 1932; Choral Variations *A Boy Was Born,* 1933; *Simple Symphony* for string orchestra, 1934; *Holiday Tales* for piano, 1934; *Te Deum* for chorus and organ, 1934; Suite for Violin and Piano, 1935; *Friday Afternoon, School Songs,* 1935;

* Frank Bridge conducted his own orchestral suite "The Sea" at the concerts of the Boston Symphony Orchestra, October 26, 1923. He died in 1941.

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DID YOU KNOW that the Academy's concerts were succeeded in the mid-1840's by those of the Musical Fund Society and the Germania Orchestra, a group of German-refugee musicians who had fled from Berlin after the revolt of 1848 . . . that despite their generally salutary influence on Boston's musical taste, the Germanians sometimes descended to "musical novelties", including a "Railway Galop" which featured a toy locomotive dashing across the hall?

DID YOU KNOW that the Harvard Musical Association — a club formed by a group of young Harvard alumni in 1837 — was largely responsible for the building of Boston's first Music Hall in 1852 . . . that John Sullivan Dwight, a member of the Association and editor of the *Journal of Music,* almost single-handedly set the standards of musical taste in Boston for half a century?

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ESCALES (PORTS OF CALL)

By JACQUES IBERT

Born in Paris on August 15, 1890

Escales, composed in 1922, was first performed at a Lamoureux concert in Paris, January 6, 1924, Paul Paray conducting. *Escales* had its first American performance at the concerts of the Boston Symphony Orchestra on October 9–10, 1925, the opening concerts of Serge Koussevitzky's second season. It was performed at the Berkshire Festival under the direction of Eleazar de Carvalho, August 12, 1950, when the composer was present.

The score requires 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, 2 harps, and strings.

JACQUES IBERT, visiting Tanglewood in 1950 to teach in the Composition Department of the Berkshire Music Center, was questioned as to why he did not specify any ports in the published score of *Escales.* Mr. Ibert explained that he was reluctant to fasten geographical labels upon music which, growing from the sights and sounds he had experienced, was nevertheless his own and intended to be intel-

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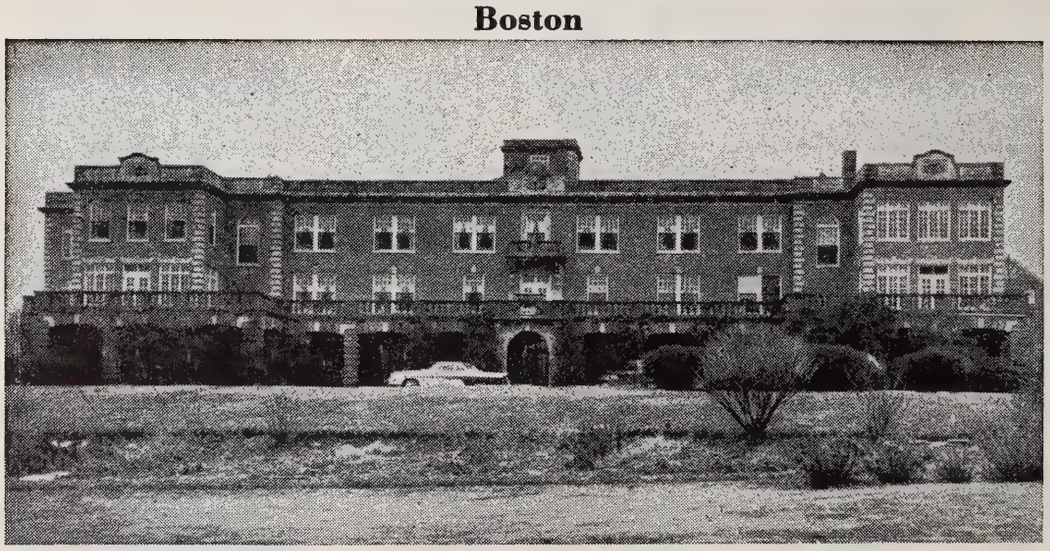
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ligible without such titles. But when *Escales* was first performed, he admitted to the French publication *Courrier Musical* that he had made a Mediterranean cruise and touched upon the ports of Palermo in Sicily, Tunis-Nefta on the African coast, and Valencia in Spain. He explained that, using no theme not his own, he willingly subjected himself to the tarantella rhythms of Sicily and to the dance music he had heard in the Spanish cabarets (those of native rather than tourist patronage). In Africa too he has borrowed characteristic musical color, although he has composed his second movement quite in his own way. The second movement, identified with Tunis, is plainly Oriental in rhythm, color, and percussive resource. It is conspicuous for the use of a 7-4 beat and for extended oboe solo.

When Mr. Ibert was a guest at Tanglewood his opera *Le Roi d'Yvetot* was the principal production of the Opera Department. In the summer of 1952, his farcical one-act opera *Angélique* was performed there. Other operas are *Persée et Andromède, Le Jardinier de Samos, L'Aiglon* and *La Famille Cardinal* (the last two in collaboration with Honegger), *Gonzague, L'Uomo, la bestia, e la virtù.* His symphonic works include, besides *Escales, Scherzo féerique, Ballade de la*

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geôle de Reading (after Oscar Wilde, originally a ballet), *Paris Suite, Ouverture de fête, Suite élisabéthaine.* Ballets are: *Les Rencontres, L'Éventail de Jeanne, Diane de Poitiers, Le Chevalier errant* (ballet opera); choral works: *Chant de folie, Le Poète et la fée, Berceuse du Petit Zébu* (a cappella). There are concertos for cello, for saxophone, and for flute, a *Symphonie concertante* for two oboes and strings; the familiar *Divertissement* and other works for chamber groups; music for piano solo, organ solo, the song suite *La Verdure dorée.*

• •

The following music by Ibert has been performed at the concerts of the Boston Symphony Orchestra:

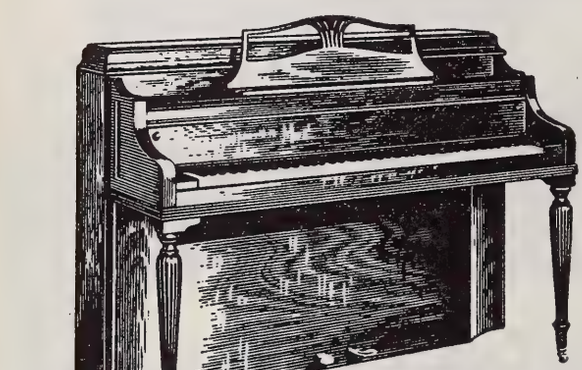
1925	(Oct. 9)	*Escales* (First performance in America)
1926	(Apr. 23)	*Chant de Folie* for Chorus and Orchestra (First performance)
1926	(Oct. 22)	*Les Recontres,* Suite (First performance in America)
1928	(Oct. 26)	*Féerique*
1939	(Oct. 20)	*Concertino da Camera,* for Alto Saxophone and Orchestra Soloist — SIGURD RASCHER
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Attending the *Conservatoire* in Paris, Ibert studied under André Gedalge and Gabriel Fauré. He won the *Prix de Rome* in 1919. Since 1937 he has been Director of the French Academy in Rome. In the season past he was Director of the Paris *Opéra.*

The following characterization by André George in the *Chesterian* is about as old as *Escales,* but may be considered still to apply: "There is always about his music, as about his person, an air of good-fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts of contriving those iridescent effects which are so striking a feature of his work."



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ON INTERPRETATION

By PABLO CASALS

("Conversations with Casals" by Dr. J. Ma. Corredor, translated by André Mangeot, has just been published in England by Hutchinson & Co., Ltd. It is a virtual autobiography in the form of a series of interviews, in which Pau Casals tells of his life experiences and his opinions. A few excerpts from the chapters "On Interpretation" are here quoted. Further conversations will be reprinted in the Bulletin of December 28 and 29.)

WHAT *of the personality of the artist in interpretation?* Everyone is different, and each of us must apply to this work all the drive and deep impulse of his nature. We have only to look round us to realise how all bodies are organised and to notice the harmonious variety of anything which has a life of its own.

An artist must be strong enough to feel independent of everything that has been done, and of everything he has learned, and he must convince himself that to "feel independent" of any routine or tradition is his main duty and purpose.

He goes the wrong way who does not question himself or listen to the "voice" of his artistic nature – provided that he has such a nature,

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CHINA—FOURTH FLOOR—ANNEX

of course. What does matter is what we feel, and that is what we have to express. With Bach, for instance, I knew that my duty was to reject strongly the examples and the traditions around me, and to persevere in search of my own way of feeling these works.

Can it be said that there is a style for Bach, a style for Beethoven?

I was talking with a great friend of mine and a great musician about this very question quite recently. It was apropos of a Mozart work. Some people think that there is a style for Bach, another for Mozart, and that it is necessary to go into research to build up the true style and bring it to life. Obviously each great composer should have his own style since the greatest power for creation, life itself, shows us what particularities there are in the humblest creature in existence. Therefore, why shouldn't a great master have a style? Now then, the performer looking at the score in front of him has got to reconstitute, not a so-called objectivity, but all the different phases which the author's





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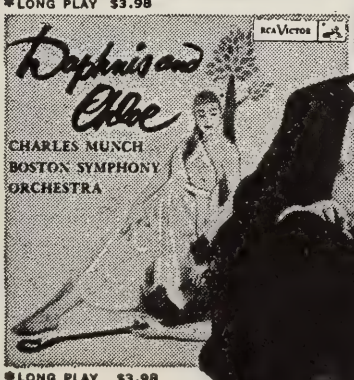


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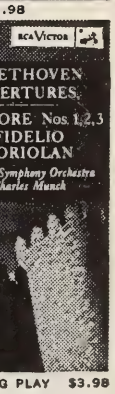


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mind went through when creating this work, and in doing so, observe the reactions which they produce deep down in his own mind.

How curious this fetish of objectivity is! And is it not responsible for so many bad performances? There are so many excellent instrumentalists who are completely obsessed by the printed note, whereas it has a very limited power to express what the music actually means. Great masters may have been as conscientious as you like when writing their scores, but they are always guided in their writing by a state of mind we call, in turn, feeling, passion, dreams.

All this infinite variety cannot very well be translated just by the writing of notes, and yet it is through these notes that we must reconstruct all the author's state of mind! Are there any set rules for this re-creating process? I cannot think of any.

On the subject of "the fear of giving way to romanticism", Furtwängler says: ". . . if a musician is capable of abandonment and passion he will not be afraid of appearing romantic and sentimental, nor will he have to avoid emotion in order to avoid its pitfalls. . . . This fear of sensibility, this fear of oneself, is farcical, as if 'making music' had, for a musician, any other sense than having confidence in himself instead of the fear of oneself."



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Can the artist who has confidence in himself do anything but let himself go? There is nothing worse than being held back by fear. The value of the performer's work consists of getting as near as he can to the deepest meaning of the music he performs, which, in a big work, offers him such a rich complexity of expression, and which the written signs of the "printed note" can only partly suggest.

Willingly or not, the performer is an interpreter and can only render the work through his own self.

On some occasions I have heard you say that just as a, b, c, etc., do not make a word, by the same reasoning the written signs of music are powerless in making "music".

Can anyone doubt it? We cannot see the musical idea which gave birth to a composition, but our talent and imagination, coupled with constant work, will help to reveal it to us individually and not objectively, for the understanding of everyone. Sometimes, looking at a score, I say to myself: "What marvellous music! But I must make it



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so." The performance must give to the work the full meaning of its existence and translate this ideal existence into reality.

May I be allowed to quote another opinion of Furtwängler? "First the actual notation: through it the performer gets to know the work: he traces backwards the steps of the composer, who gave life to his music before putting it down on paper while he wrote it down. The heart and the marrow of this music is therefore like an improvisation which he tries to write down. Whereas, to the performer, the work appears like something exactly the opposite of an improvisation, as a thing written with fixed signs and unalterable shape. Next the performer must guess the meaning and work out the mystery of this music in order to get to the work itself, which it is his business to bring to life."

Magnificent! What is necessary is to bring to life what is written, to infuse life, instead of avoiding it with timidity. No theory, however learned it may be, nor any edition, however covered with annotations from the editor, can ever replace this interpretation: the heart of a melody can never be put down on paper.

I have noticed how often you use the words "life" and "living" when talking of interpretation.

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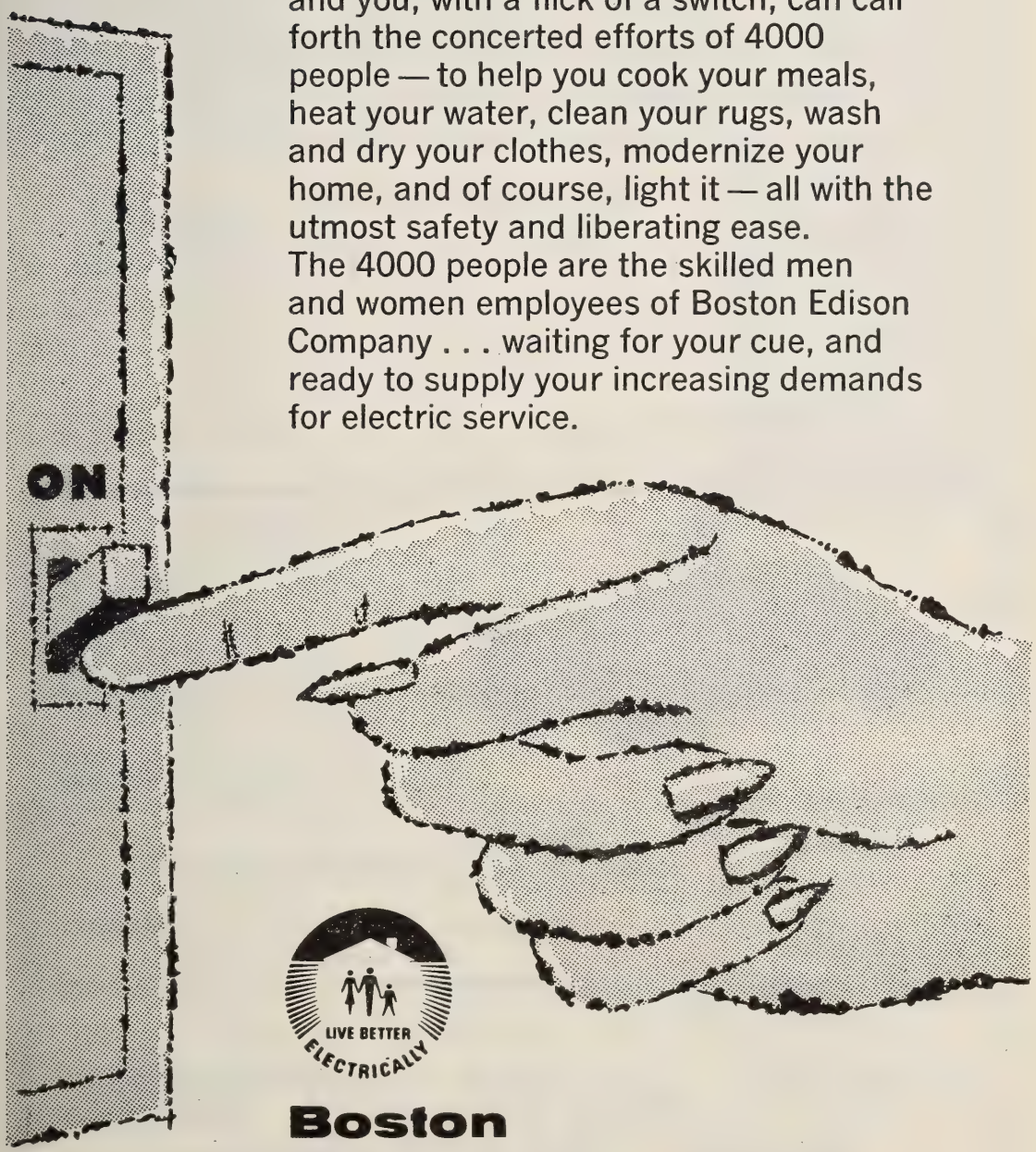


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This is because, on the one hand, I consider life as our great adviser and, on the other, for an artist, and especially for a performer, the essential problem is to produce a vital creation. We must reject all things that are not clear or may be artificial. By no means should one consider this rule as an invitation to sloth; quite the contrary! Often we find that nothing is more difficult than to rediscover the marvellous simplicity of live shapes. First they must find an echo in our minds; after which we must pursue the work of investigation and elucidation of the different problems. An endless work. Years of study have confirmed the importance of this work. Every day I discover new things.

Even in the works you have studied and played for the last sixty years, such as the Bach Suites?

Yes, even those, and especially in those. Only a few days ago I realized that I was making a mistake in one of the Suites.

There are artists who, not daring to let themselves go, will give way to something worse: routine (sometimes under a false pretence of looking for technical perfection). But, at the end of routine, we find a mechanical, congealed performance, the opposite of all art.

The interpretation of a work must be something organic, not mechanical, something which makes you know how to vary all repeated



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passages, how to establish a gradation of detail in the general unity of the work, how not to be put off by some small rhythmical liberties which the music demands, and, finally, how to remember two very simple things: first that the natural origin of melody was vocal, secondly that true rhythms come from the natural movements of man, steps and dance.

Is there any danger of the artist overreaching himself?

Not for the real artist. His intelligence and his good taste will guard him against taking too much liberty. Besides, this liberty is the opposite of any arbitrary initiative, since it should be the product of painstaking and constantly renewed study of the work. What an abundance of varieties, possibilities and nuances is to be found in the music of the great masters! Only a suggestion of all this can be detected in the written score. Signs don't change, of course, and yet they may every day reveal new things to the sensitive performer. The more he studies them, the more marvels he discovers. It is not a question of being original at all costs, in the bad meaning of the word; if the artist wanted to show off an artificial originality having no connection with the language the composer has used to communicate his thoughts, it



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(Continued from page 396)

taken in by the deception. When he published the work under his own name he added the line "attributed to Pierre Ducré, imaginary *maître de chapelle*." The score of *L'Enfance du Christ* ultimately came into being as a preliminary and an after part were added.

• •

Berlioz was gratified by the praise which came from all sides after the first performance of *L'Enfance du Christ*. He proudly quoted his friend Heinrich Heine, who had once decried his liking for the colossal and extraordinary and accused him of having "little melody" and "no simplicity." Berlioz writes how Heine wrote from a sickbed: "I hear on all sides that your oratorio is a perfect bouquet of sweet flowers of melody and a masterpiece of simplicity. I shall never forgive myself for having been so unjust to a friend."

The composer himself accepted the general praise with not a little pique at the surprise that went with it, as if those who were raising the clamor were quite unaware that Berlioz had spent his life writing serene, quietly affecting, unsensational music which they had not noticed because they were too busy protesting about the other parts. "Many people imagined that they could detect a radical change in my style and manner," wrote Berlioz in his memoirs. "This opinion is entirely without foundation. The subject naturally lent itself to a gentle and simple style of music, and for that reason alone was more in accordance with their taste and intelligence. Time would probably have developed these qualities, but I should have written *L'Enfance du Christ* in the same style twenty years ago." He wrote to Liszt: "So be it—I have become a good little boy, human, clear, melodic. I am at least writing music like everybody else. We are all agreed on that point." And to Liszt's Princess, Caroline von Sayn-Wittgenstein, he wrote with equal irony that the reception of his latest work "is insulting to its elder brothers."



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* * *

While you perform do you feel a sort of dual personality?

Yes, as you go from the physical part, which the artist must use, to

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the musical creation, another part of our being comes in. I spoke to Bergson about this.

You mean about the respective parts the intelligence and the instinct take during a performance . . .

The sort of intelligence which is too self-sufficient might do harm instead of good. When all is said it is instinct which not only creates but directs the performance.

Mozart and Schubert are two exceptional cases of intuition whose works rise above the limitations of the intellect.

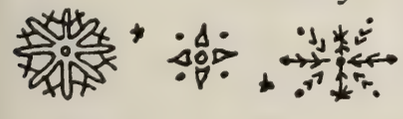
Of course, in music, as in everything, technical exercises bring facility and stimulate deep research. However, although intelligence is a powerful auxiliary, intuition remains the deciding factor. There are many intelligent people who think constantly and, as a result, get into a muddle. I have had two extremely intelligent friends who, through a constant fever of thinking, often ended in complete confusion.



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Do you think of yourself as an intuitive?

Yes, all I do is based on intuition.

But you don't stop there; you just go on with hard work.

Intelligence helps the process of development and the progressive integration of perceived forms, but it must be nourished and directed by intuition. The fruitful blending of these two qualities depends on the amount of each of them.

When you arrived today I was studying a Bach Recitative. I worked at it for a few weeks, first on the piano, then on the 'cello. Complete understanding through intuition does not come to me at once. I feel that I shall achieve understanding of the work as I wish, but I have not yet comprehended it completely. As to my faith in the final result, I could not say if it comes from faith in my instinct, or if I think my intelligence sufficient to capture the forms I have perceived through musical instinct.

You are now seventy-seven, and, in your solitude in Prades, you still spend weeks studying a recitative.

I have always done it, and it is not because I have learned something

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through studying that I should stop doing it. A member of my family said to me, talking about this recitative, "How do you manage to be so patient?" And I answered: "Why not? It is so difficult to find out the proper shape of all these notes, and their connection with each other and with the ensemble of it. To sort it all out is an immense work. However, you can now notice how different it is from when I began." One cannot undertake the performance of a great work without first sorting out its principal trends, its architectural sense and the relation between the different elements which make up its structure. What we must look for is the meaning of the music: That is only to be found when the performer approaches it with honesty and humility.

Does that mean that the truth of the music can vary?

Of course, if every time it varies it tends to greater simplicity and its meaning becomes more apparent. The artist is responsible for the music he performs. He must experience it and create it again. It is necessary to insist that the greatest respect he can pay to the music consists of giving it life. That is the first commandment.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

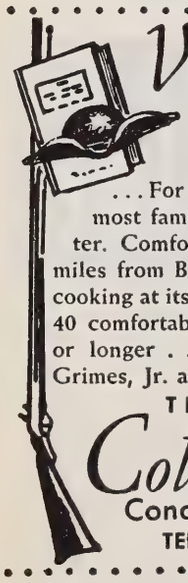
The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in this series of the Boston Symphony Orchestra January 21–22, 1955.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6"—which is building a case on what looks like nothing more than a printer's error.

• •



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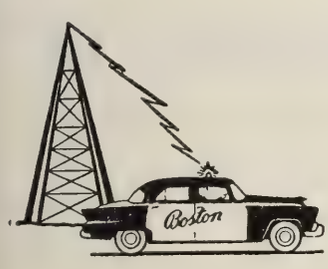
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Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous – and which, though no imitation, is akin to the constant sounds of Nature – the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The

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analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."*† The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their perform-

---

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

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ance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.'" There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break.

* Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique susperseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and

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Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at



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the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

• •

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably

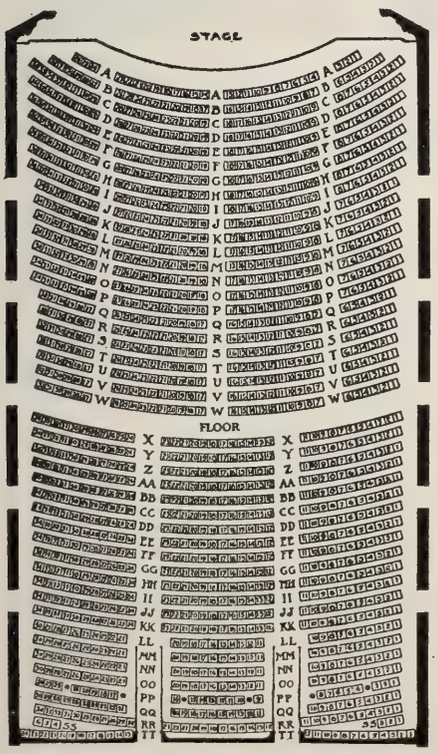
* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the program of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

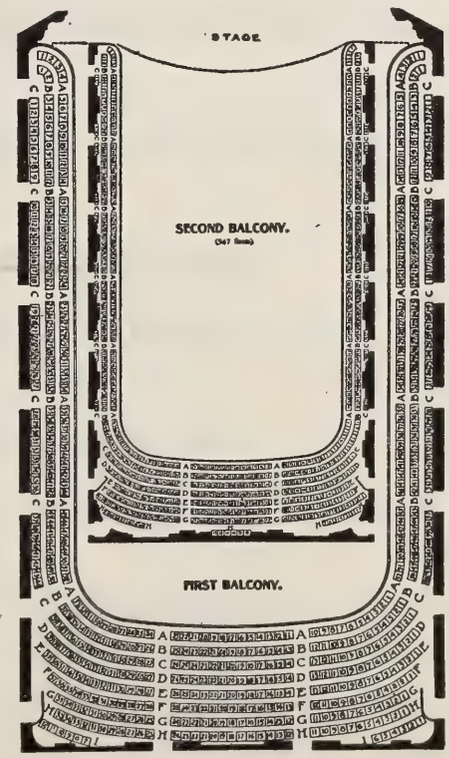
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moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "program music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's

(*Continued on page 444*)

AN EXHIBITION OF PAINTINGS

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will be held in the

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beginning December 21, 1956

Those who wish to submit paintings will receive application forms on request at the Box Office. This application must be returned by Monday, December 3.

To the Patrons and Friends of
The Boston Symphony Orchestra, Inc.:

The Orchestra closed the 1955–56 season with an operating deficit of $354,847 before interest and contributions, which compares with an operating deficit of $302,456 for the preceding year. A reduction in Tanglewood ticket sales was the principal cause of the increased operating deficit.

Gifts from Friends and other contributions amounted to $165,500. Not included in this amount are contributions from Berkshire Friends amounting to $36,323. These latter and a matching gift estimated at $36,792 from the Rockefeller Foundation have been added to the Tanglewood Revolving Scholarship Fund.

The final deficit for the year was $135,957, an increase of $43,957 over a year ago.

The Endowment Fund has been increased by the following:

(Bequest)	Susan A. E. Morse	$167,997
(Gift)	Philip R. and Anne K. Allen	26,451

The unrestricted bequests and gifts noted below have been added to the Serge Koussevitzky Anniversary Fund and against this Fund has been charged the deficit of $135,957 leaving a deficit in the Fund of $9,275.

(Bequests)	Grace Tuckerman	$ 1,000
	Marcia K. Chamberlain	13,638
(Gifts)	Mr. and Mrs. J. Burke Wilkinson	2,524
	Trustees u/w Harriet M. Spaulding	10,000

Accounts for the year have been audited, as usual, by Messrs. Patterson, Teele & Dennis.

Respectfully submitted,
Richard C. Paine
Treasurer

BOSTON SYMPHONY ORCHESTRA, INC.

for the season 1955–1956

WINTER (31 WEEKS), POPS AND ESPLANADE CONCERTS:		
INCOME:		
Receipts from Concerts	$940,879	
Receipts from other sources:		
Record Royalties and Broadcasting	176,689	
Miscellaneous	6,000	$1,123,568
EXPENSES:		
Compensation of players, conductors and soloists	$853,653	
Concert costs (transportation, living allowances, hall rentals, etc.)	203,896	
Administrative and General Expenses (including Social Security Taxes, 75th Anniversary Commissions, etc.)	223,232	
Pension Institution Expense	47,620	
Operation of Symphony Hall—Less Receipts	59,512	1,387,913
Deficit before contributions and investment income		*($ 264,345)*
Less:		
Gifts from Friends	$157,927	
Esplanade Contributions	7,573	
Endowment and Free Funds Income	53,390	218,890
Deficit for Winter, Pops and Esplanade		*($ 45,455)*
BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School):		
INCOME:		
Ticket Sales	$270,489	
Tuition and transfer from Revolving Scholarship Fund	54,598	$ 325,087
EXPENSES:		
Compensation of players, conductors and soloists including their living allowances	$199,550	
Faculty salaries and living allowances	50,571	
Administrative and General Expenses	107,116	
Maintenance of Tanglewood Property	50,170	
Amortization of Construction	8,182	415,589
Deficit for Berkshire Activities		*($ 90,502)*
Total Deficit for the Season 1955–1956		*($ 135,957)*

Boston Symphony Orchestra, Inc.

ENDOWMENT AND OTHER FUNDS ASSETS

Endowment Fund — Represented by:		
Investments (approximate market value $1,550,162)	$1,016,509	
Land and Building	421,330	
Cash in Bank	102,568	$1,540,407
Trust Funds — Represented by Cash and Securities:		
Adele Wentworth Jones Fund	$ 12,212	
Mark M. Horblit Fund	23,591	$ 35,803
Scholarship Funds — Represented by Receivables, Cash and Securities:		
Tanglewood Revolving Scholarship Fund	$ 169,943	
Jascha Heifetz Fund	11,863	
Berkshire Symphonic Festival Scholarship	10,000	
Selly A. Eisemann Memorial Fund	2,553	
Carlotta M. Dreyfus Scholarship	1,770	$ 196,129
Koussevitzky 25th Anniversary Surplus Fund	$ 126,682	
Less deficit as of August 31, 1956	135,957	*($ 9,275)*

Bequests made by will

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perpetuate a great musical tradition.

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"Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this excusion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs,

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a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

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Next week the Orchestra will give concerts in Storrs, New York, Washington and Brooklyn. The next regular pair of concerts will take place on December 21 and December 22.

Ninth Program

FRIDAY AFTERNOON, DECEMBER 21, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 22, *at* 8:30 *o'clock*

BERLIOZ . . . . . "L'Enfance du Christ," Sacred Trilogy, *Op.* 25

I.

HEROD'S DREAM

Recitative
Night March
Herod's Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

II.

THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family at Rest

INTERMISSION

III.

THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaëlites
Flutes: DORIOT ANTHONY DWYER; JAMES PAPPOUTSAKIS
Harp: BERNARD ZIGHERA
Chorus

Narrator (and Centurion) . . . . . CESARE VALLETTI, *Tenor*
Mary . . . . . FLORENCE KOPLEFF, *Contralto*
Joseph . . . . . GERARD SOUZAY, *Baritone*
Herod, Polydorus, The Father of a Family . . . . . GIORGIO TOZZI, *Bass*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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JACOB J. KAPLAN . *Vice-President*
RICHARD C. PAINE . *Treasurer*

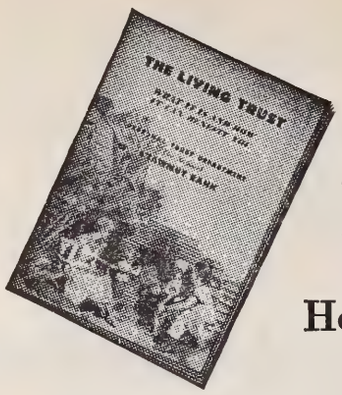
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SYMPHONIANA
Subscribers' Exhibition
The Orchestra Honored in Vienna
The Soloists
Coming Events
The Orchestra in New York

SUBSCRIBERS' EXHIBITION

The exhibition of paintings by subscribers, Friends, and members of the Boston Symphony Orchestra is on view in the Gallery this week and next. A list of the exhibitors will be printed in the next Bulletin. Beginning January 4 and continuing until January 20, there will be an exhibition of photographs by members of the Boston Camera Club.

• •

THE ORCHESTRA HONORED IN VIENNA

The *Mozartgemeinde* of Vienna has awarded a Mozart medal for 1956 "to the Boston Symphony Orchestra in recognition of its outstanding service in Mozart performance." There were four recipients of this award:

Association Française des Amis de Mozart
Boston Symphony Orchestra
Comune di Milano
Deutsche Grammophon Gesellschaft

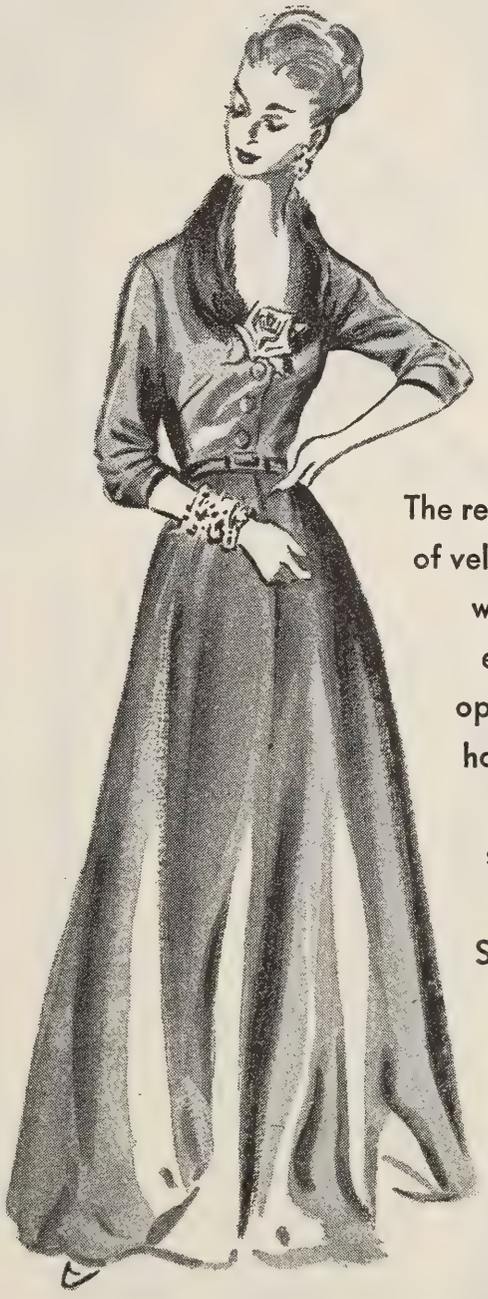
The ceremony of presentation took place on December 2 at the *Fest-Saal der Osterreichischen Akademie der Wissenschaften* in Vienna. A chamber orchestra from the Vienna Philharmonic, directed by Bogo Leskovic, performed. The soloists were Ruslana Antonowicz, piano, and Kim Borg, bass.

The following letter was sent to the manager from the American Embassy in Vienna.

"Dear Mr. Perry,

Last Sunday, at 11 o'clock, in the morning, I had the great pleasure of attending the ceremony by the *Mozartgemeinde* of Vienna at the Austrian Academy of Sciences. I am sending to you, for your information, a program of the ceremony. I am also sending to you for the Boston Symphony Orchestra the Mozart medallion and the certificate.

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I want to take this occasion to express to you, to Dr. Munch and to all members of the Boston Symphony Orchestra my sincere congratulations for this great honor that the *Mozartgemeinde* bestowed upon the Boston Symphony Orchestra.

Sincerely,
ANGELO EAGON,
Acting Cultural Affairs Attaché"

Erik Werber, Director of the *Mozartgemeinde,* states in *Wiener Figaro,* the publication of the Society:

"The Boston Symphony Orchestra, which was a guest of Vienna in the autumn past, has in the course of the Mozart year of 1956 offered its public a Mozart cycle containing the principal works of the Master. Recognition at this distance shall not be lacking. In the opinion of the Vienna Philharmonic players, this orchestra, so idealistically disposed, should be the first foreign performing group to have the Mozart Medal."

The medal is on display in the gallery.

• •

THE SOLOISTS

FLORENCE KOPLEFF, born in New York City, also had her musical education there. She began her professional career as a member of Robert Shaw's Collegiate Chorale. She first appeared with the Boston Symphony Orchestra in Bach's Passion According to St. Matthew, April 3, 1953, and has likewise appeared at the Berkshire Festival.

CESARE VALLETTI was born and educated in Rome. He made his début in Bari in 1947, his La Scala début in 1951, his début with the Metropolitan Opera Company in 1953. In New York he has sung leading tenor parts in *Don Giovanni, The Barber of Seville, Manon, Don Pasquale* and *Così fan tutte.*

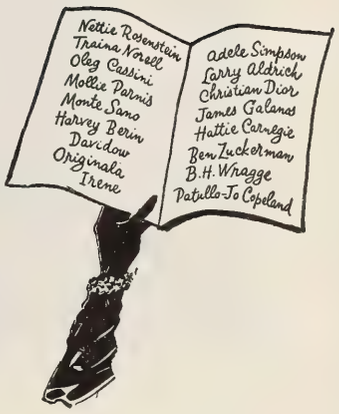
GERARD SOUZAY, born in Angers and a pupil of Pierre Bernac, was well known in Europe before he came to this country in 1950. He sang with this orchestra in Honegger's *La Danse des Morts,* Ravel's *Don Quichotte à Dulcinée* December 19, 1952, and in Bach's *Passion According to St. Matthew,* April 3, 1953.

GIORGIO TOZZI was born in Chicago. He studied there with Giacomo Rimini and later in Italy, making his début in

(Continued on page 483)

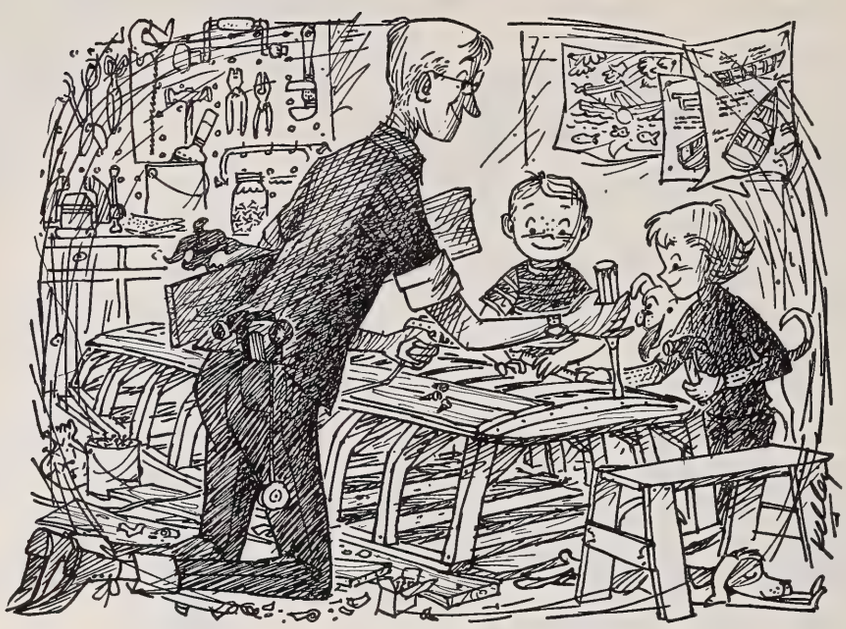
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Ninth Program

FRIDAY AFTERNOON, DECEMBER 21, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 22, *at* 8:30 *o'clock*

BERLIOZ.....“L'Enfance du Christ,” Sacred Trilogy, *Op.* 25

I.

HEROD'S DREAM

Recitative
Night March
Herod's Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

INTERMISSION

II.

THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family at Rest

III.

THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaelites
Flutes: DORIOT ANTHONY DWYER; JAMES PAPPOUTSAKIS
Harp: BERNARD ZIGHERA
Chorus

Narrator (and Centurion).....CESARE VALLETTI, *Tenor*
Mary.....FLORENCE KOPLEFF, *Contralto*
Joseph.....GERARD SOUZAY, *Baritone*
Herod, Polydorus, The Father of a Family.....GIORGIO TOZZI, *Bass*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

These concerts will end about 4:00 o'clock on Friday afternoon; 10:15 on Saturday evening.

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L'ENFANCE DU CHRIST, TRILOGIE SACRÉE

By HECTOR BERLIOZ

Born in Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz composed the chorus entitled *Adieu des Bergers* in October 1850 and conducted it at a concert in the Salle Sainte Cécile in Paris, November 2, 1850. He composed the overture to precede this and the tenor recitative to follow it *(Le Repos de la Sainte Famille)* in 1853 and conducted three numbers under the title *La Fuite en Égypte* in Leipzig, November 30, 1853. He composed the last part (*L'Arrivée à Saïs*) in January 1854; the first part (*Le Songe d'Hérode)* July 27, 1854.

The "Sacred Trilogy" thus came into being in piecemeal fashion, expanding from the center in both directions. The composer conducted the whole at the Salle Herz in Paris, December 10, 1854.

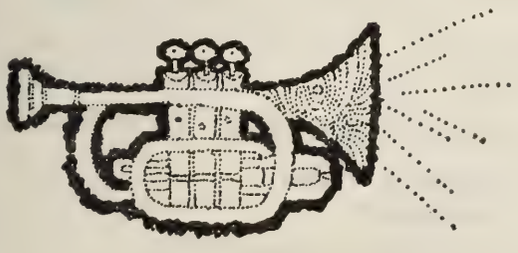
*L'Enfance du Christ** was adapted for the stage by Maurice Kufferath and so presented at the Théâtre de la Monnaie in Brussels, March 28, 1911. *Le Repos de la Sainte Famille* was performed by the Boston Symphony Orchestra November 16, 1923, when Roland Hayes sang the part of the narrator. The entire work was introduced by Charles Munch at these concerts on December 18, 1953, when the

* *L'Enfance du Christ* has been generally translated into English as "The Childhood of Christ," perhaps by way of the German title of Peter Cornelius, *"Des Heilands Kindheit," "Kindheit"* meaning both "infancy" and "childhood." Jacques Barzun, protesting that this English version sounds "rather like a report by a group of progressive educators," uses the more accurate title *"The Infant Christ."*

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New England Conservatory Chorus and the following soloists participated: Jennie Tourel, Mac Morgan, Lee Cass, and John McCollum.

The text is Berlioz's own. In publication, he dedicated the first part to his nieces, Josephine and Nanci Suat; the second part to "Mr. Ella, Director of the Musical Union in London"; the third to the "*Singakademie* and the *Sängverein Paulus* in the University of Leipzig."

The score calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, timpani, harp, organ, and strings, with 7 solo voice parts and mixed chorus.

BERLIOZ drew his subject from the Second Chapter of the Gospel according to St. Matthew, relating the story in his own words, filling it out into an ampler but simple and homely narration, which in turn introduces dialogue where there is verbal as well as musical characterization. Berlioz creates briefly the figures of the Roman centurion, and of Polydorus, the Captain of Herod's patrol, who takes orders from his king. Berlioz's conception of Herod haunted by fear for his throne and his life, beset by terrifying dreams, is quite in accord with history.*

* This was the Herod who murdered his political opponents without scruple, including Antigonus, and — with a single order — forty-five of the Sadducæan Sanhedrin, who supported Antigonus; when, later, intrigue became a family matter, he put to death, at different times, Antipater, his son by the first of his ten wives, Doris; his wife, Mariamme, and their two surviving sons. If he deserved the title of "The Great," it was by comparison with his successor, his youngest son, Antipas, the Herod who was responsible for the death of John the Baptist, and who was as weak an administrator as his father had been a crafty one.

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DID YOU KNOW that the Harvard Musical Association — a club formed by a group of young Harvard alumni in 1837 — was largely responsible for the building of Boston's first Music Hall in 1852 . . . that John Sullivan Dwight, a member of the Association and editor of the *Journal of Music,* almost single-handedly set the standards of musical taste in Boston for half a century?

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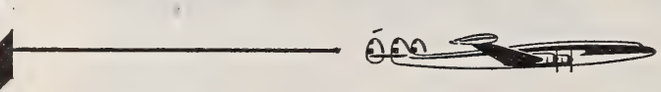
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But Berlioz departs from the story of St. Matthew when he replaces the Magi from the Orient, a devout and benevolent trio, with soothsayers of Judea — *"Les devins,"* who are thoroughly evil characters. According to Matthew, the wise men came to Herod with their revelation, were sent by him to Bethlehem to confirm it, and thereupon, with true wisdom, avoided further parley with the aroused Herod and "departed into their own country another way." According to Matthew, then, the "Massacre of the innocents" was the sole decision of Herod. Not so Berlioz, who was alert for dramatic possibilities. His soothsayers first heard the prophecy from Herod's lips as he recounted a dream of a newborn babe who was to supersede him, and immediately advised the massacre.† In attributing this abominable

† If "The Massacre of the Innocents" were to be found in the records of the Roman province of Judæa, the mere mention of it would substantiate the fact of a miraculous prophecy by the Magi and put the foretelling of Jesus into history itself. The decree of Herod was indeed limited to the community of Bethlehem (according to Matthew but not Berlioz), but was surely outrageous enough to have found some remark by Josephus Flavius or some other chronicler of the ancient Jews. Incidentally, any confirmation of the massacre would have fixed the date of the birth of Jesus as not later than 4 B.C., which was the last year of the life and reign of Herod the Great. The Gospel of St. Luke, the only other Gospel which deals with the birth of Jesus, describes the Holy Family not as living in Bethlehem but as having gone there for taxation by Cæsar Augustus (St. Luke mentions no Magi nor massacre nor flight). This tax census would place the date of birth as not later than 6 B.C.

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suggestion to the soothsayers, Berlioz' motive was — as always — musical. He obviously wanted to depict hair-raising conjurations.

PART I
Herod's Dream
PROLOGUE

Narrateur:
Dans la crèche, en ce temps, Jésus venait de naître;
Mais nul prodige encore ne l'avait fait connaître,
Et déjà les puissants tremblaient,
Déjà les faibles espéraient, tous attendaient.

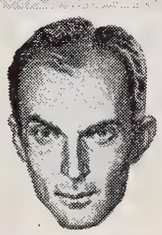
Or, apprenez, Chrétiens, quel crime épouvantable
Au roi des Juifs alors suggéra la terreur.
Et le céleste avis que, dans leur humble étable,
Aux parents de Jésus envoya le Seigneur.

Narrator:
In the manger, at this time, the newborn Jesus lay,
But no wonders had yet foretold his coming;
Already those in power trembled,
The lowly ones hoped; all were waiting.

And now hear, Christians, of the fearful crime
Which grew from Herod's terror,
And the heavenly advice which the Lord gave
To the parents of Jesus in the humble stable.

There is a fable, not accepted by historians, that Herod on his deathbed ordered the massacre of large numbers of the leading citizens of Judæa, planning a bloody spectacle by which he would surround his funeral with general and sincere lamentations, but that his sister Salome countermanded the order just before he died.

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SCENE I (*A street in Jerusalem. A bodyguard of Roman soldiers is patrolling on night duty. Night march*)

Un Centurion:
Qui vient?

Polydorus (Le commandant de la patrouille) :
Rome!

Un Centurion:
Avancez!

Polydorus:
Halte!

Centurion:
(Recitative) Polydorus! Je te croyais déjà, soldat, aux bords du Tibre.

Polydorus:
J'y serais en effet si Gallus,
Notre illustre préteur, m'eût enfin laissé libre;
Mais il m'a, sans raison, imposé pour prison
Cette triste cité, pour y voir ses folies,
Et d'un roitelet juif garder les insomnies.

Centurion:
Who goes there?

Polydorus (Officer of the watch):
Rome!

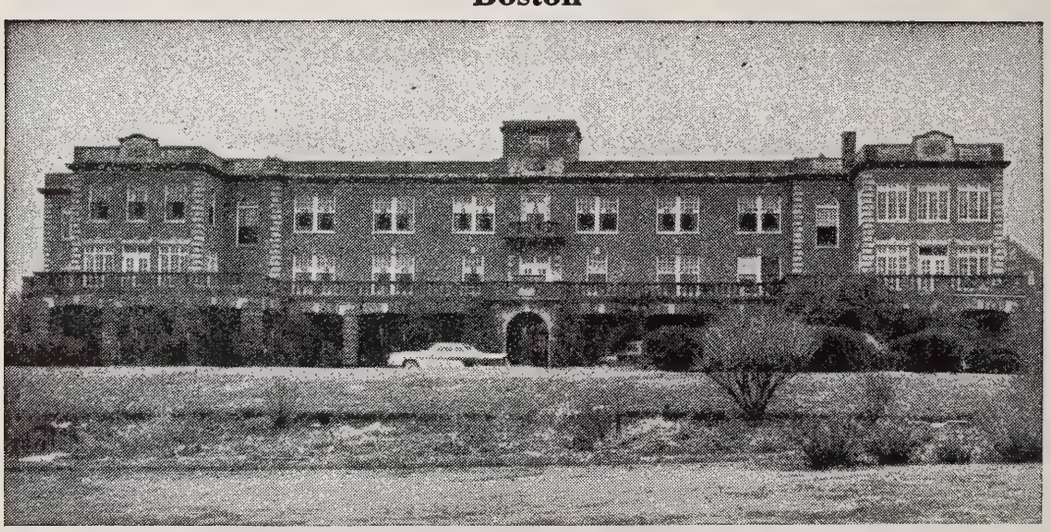
Centurion:
Advance!

Polydorus:
Halt!

Centurion:
(Recitative) Polydorus! I thought you were already in Rome on the shores of the Tiber.

Polydorus:
I would be if our illustrious Praetor Gallus had let me free, but his senseless command keeps me here in this miserable city to watch the restless follies of a petty ruler.

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Centurion:
Que fait Hérode?

Polydorus:
Il rêve, il tremble,
Il voit partout des traîtres, il assemble
son conseil chaque jour;
Et du soir au matin
Il faut sur lui veiller . . . il nous obsède
enfin.

Centurion:
Ridicule tyran! Mais va, poursuis ta
ronde . . .

Polydorus:
Il le faut bien. Adieu! Jupiter le con-
fonde!

Centurion:
What of Herod?

Polydorus:
He dreams, he trembles, he sees traitors at every hand, he calls his council every day, and we must watch over him from morning till night. It is maddening.

Centurion:
Ridiculous tyrant! But go, fulfill your rounds.

Polydorus:
I must go. Adieu, Jupiter confound him!

SCENE II (*Interior of Herod's Palace. Herod alone*)

Herodes:
(Recitative)
Toujours ce rêve! Encore cet enfant
Qui doit me détrôner! Et ne savoir que
croire
De ce présage menaçant, pour ma vie
et ma gloire!

Herod:
(Recitative)
Always that dream! Again that child menaces my throne! And not to be able to know whether to believe this threat to my life and my glory!





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À tous donner des lois, et désirer de suivre
Le chevrier, le chevrier au fond des bois!
O nuit profonde, qui tiens le monde
Dans le repos plongé, à mon sein ravagé
Donne la paix une heure, et que ton voile effleure
Mon front d'ennuis chargé, à mon sein ravagé
Donne la paix une heure! O misère des rois!
Effort stérile! Le sommeil fuit;
Et ma plainte inutile ne hâte point ton cours,
Interminable nuit! Interminable nuit!

O, misery of kings, to reign and not truly to live! To make laws when I would rather be following a goatherd into the woods! O night, holding the world in slumber, give a single hour's peace to my anguished spirit! O misery of kings, fruitless effort! I cannot sleep; my complaints are futile — O interminable night!

Polydorus:
Seigneur!

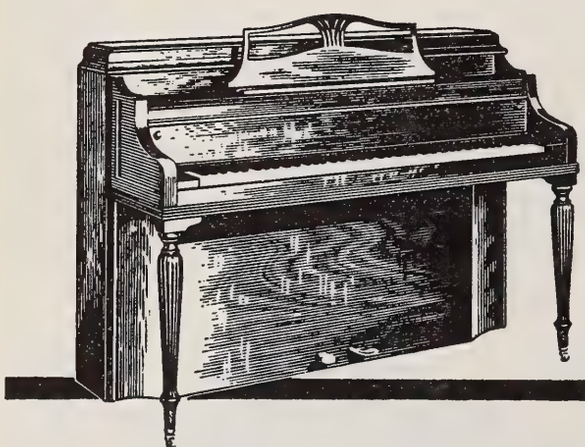
Herodes:
Lâches, tremblez!
Je sais tenir encore une épée . . .

Polydorus:
Arrêtez!

Polydorus:
Lord!

Herod:
Cowards, tremble! I can still hold a sword —

Polydorus:
Stop!



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Herodes (le reconnaissant):
Ah! c'est toi, Polydore!
Que viens tu m'annoncer?

Polydorus:
Seigneur, les devins juifs viennent de s'assembler par vos ordres.

Herodes:
Enfin!

Polydorus:
Ils sont là.

Herodes:
Qu'ils paraissent!

Herod (recognizing him):
Ah, it's you, Polydorus! What news do you bring?

Polydorus:
Lord, the soothsayers have arrived by your order.

Herod:
At last!

Polydorus:
They are here.

Herod:
Let them appear!

SCENE IV (*Herod and the Soothsayers*)

Les Devins:
Les sages de Judée, ô roi, te reconnaissent
Pour un prince savant et généreux;
Ils te sont dévoués.
Parle, qu'attends-tu d'eux?

Herodes:
Qu'ils veuillent m'éclairer.
Est-il quelque remède
Au souci dévorant qui dès longtemps m'obsède?

The Soothsayers:
The sages of Judea, O King, know you for a prince both wise and generous; they are your servants. What do you wish of them?

Herod:
I want them to explain. Is there some remedy for the devouring trouble that has long preyed upon me?

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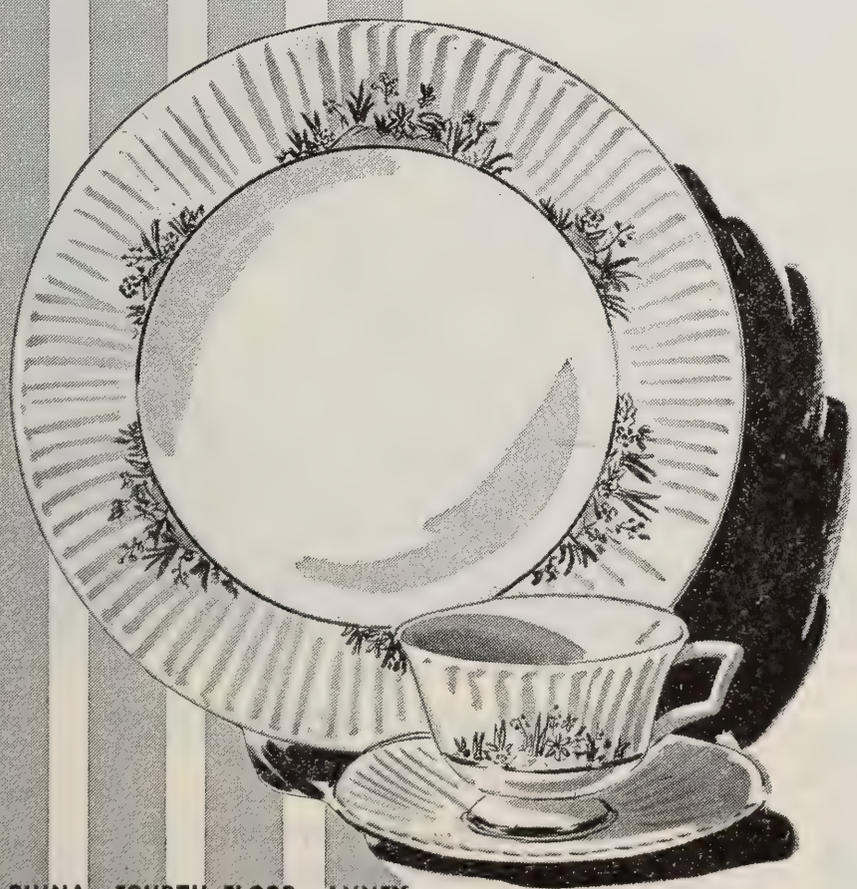
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CHINA—FOURTH FLOOR—ANNEX

Les Devins:
Quel est-il?

Herodes:
Chaque nuit, le même songe m'épouvante; toujours une voix grave et lente me répète ces mots: "Ton heureux temps s'enfuit! Un enfant vient de naître qui fera disparaître ton trône et ton pouvoir." Puis-je de vous savoir si cette terreur qui m'accable est fondée, et comment ce danger redoutable peut être détourné?

Les Devins:
Les esprits le sauront, et, par nous consultés, bientôt ils répondront.
(*Les Devins font des évolutions cabalistiques et procèdent à la conjuration.*)

. . . . . .

Les Devins:
La voix dit vrai, seigneur. Un enfant vient de naître qui fera disparaître ton trône et ton pouvoir. Mais nul ne peut savoir ni son nom ni sa race.

The Soothsayer:
What is that?

Herod:
Every night the same dream terrifies me; there is always a grave and slow voice repeating the words: "Your days of happiness are over! A child has been born who will take your throne and your power." Can you tell me if this awful threat is true, and how it may be avoided?

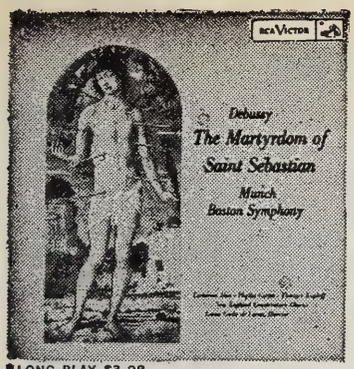
The Soothsayers:
The spirits will know; and, consulted by us, will soon give their answer.
(*The Soothsayers make cabalistic evolutions and proceed with their conjuration.*)

The Soothsayers:
The voice is right, my Lord. A child has been born who will destroy your throne and your power. But none may know his name or his race.





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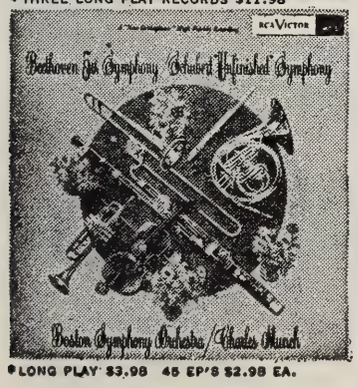
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Herodes:
Que faut-il que je fasse?

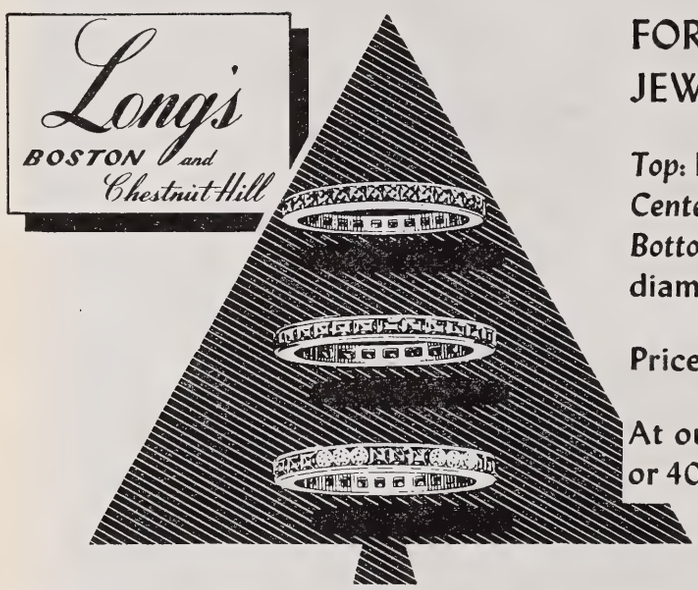
Les Devins:
Tu tomberas, à moins que l'on ne satisfasse
Les noirs esprits, et si, pour conjurer le sort,
Des enfants nouveaux-nés tu n'ordonnes la mort.

Herodes:
Eh bien! eh bien! par le fer qu'ils périssent!
Je ne puis hésiter. Que dans Jérusalem, à Nazareth, à Bethléem,
Sur tous les nouveaux-nés mes coups s'appesantissent!
Malgré les cris, malgré les pleurs
De tant de mères éperdues,
Des rivières de sang vont être répandues.
Je serai sourd à ces douleurs.
La beauté, la grâce, ni l'âge ne feront faiblir mon courage:
Il faut un terme à mes terreurs!

Herod:
What can I do?

The Soothsayers:
You will fall unless you satisfy the spirits of darkness, and to do this you must order death upon all newborn children.

Herod:
It is well! Let them perish by the sword! I must not waver. My might shall fall upon all the newborn in Jerusalem, Nazareth, Bethlehem. In spite of the cries and tears of the mothers. There shall be rivers of blood. I shall be deaf to their wailings. Beauty, grace, age, shall not shake my courage. An end must be made to my terrors!



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Les Devins:
Oui, oui! par le fer qu'ils périssent!
N'hésite pas, n'hésite pas!
Que dans Jérusalem, à Nazareth, à Bethléem,
Sur tous les nouveaux-nés tes coups s'appesantissent!
Oui! malgré les cris, malgré les pleurs
De tant de mères, les rivières de sang qui seront répandues,
Demeure sourd à ces douleurs!
Que rien n'ébranle ton courage!
Et vous, esprits, pour attiser sa rage,
Redoublez ses terreurs, redoublez ses terreurs!
Demeure sourd à ces douleurs!

The Soothsayers:
Yes, yes, They shall perish by the sword! Do not hesitate! Let your might fall upon all the newborn in Jerusalem, Nazareth, Bethlehem. Yes! In spite of the cries, the tears of so many mothers, the rivers of blood, you shall be deaf to these wailings! Let nothing shake your courage! And you, spirits, to excite his rage, redouble his terror!

SCENE V (*The Stable in Bethlehem*)

Marie:
O mon cher fils, donne cette herbe tendre
À ces agneaux qui vers toi vont bêlant!
Ils sont si doux! laisse, laisse les prendre!
Ne les fais pas languir, ô mon enfant!

Mary:
O my dear son, give this tender grass to the lambs gathered around you! They are so gentle! Let them take it! Do not make them wait, my child!


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Marie et Joseph ensemble:
Répands encore ces fleurs sur leur litière!
Ils sont heureux de tes dons, ils sont heureux de tes dons!
Vois leurs jeux! Vois leur gaîté!
Oh! sois béni, mon cher enfant, mon cher et tendre enfant
. . . divin infant!

Mary and Joseph:
Spread flowers about them. They are happy with your gift. See them leaping for joy! Blessings upon thee my dear child, my dear and tender, my divine child!

SCENE VI (*Invisible Angels. Mary. Joseph*)

Choeur d'anges:
Joseph! Marie! Écoutez-nous!

Angelic chorus:
Joseph! Mary! Hear us!

Marie et Joseph:
Esprits de vie, est-ce bien vous?

Mary and Joseph:
Heavenly spirits — is it you?

Choeur d'anges:
Il faut sauver ton fils qu'un grand péril menace, Marie!

Angelic chorus:
You must save your son from great danger, Mary!

Marie:
O ciel, mon fils!

Mary:
Heavens, my son!

Choeur d'anges:
Oui, vous devez partir, et de vos pas bien dérober la trace;
Dès ce soir au désert vers l'Égypte il faut fuir.

Angelic chorus:
Yes, you must depart, and leave no trace;
Before evening you must flee into the desert toward Egypt.

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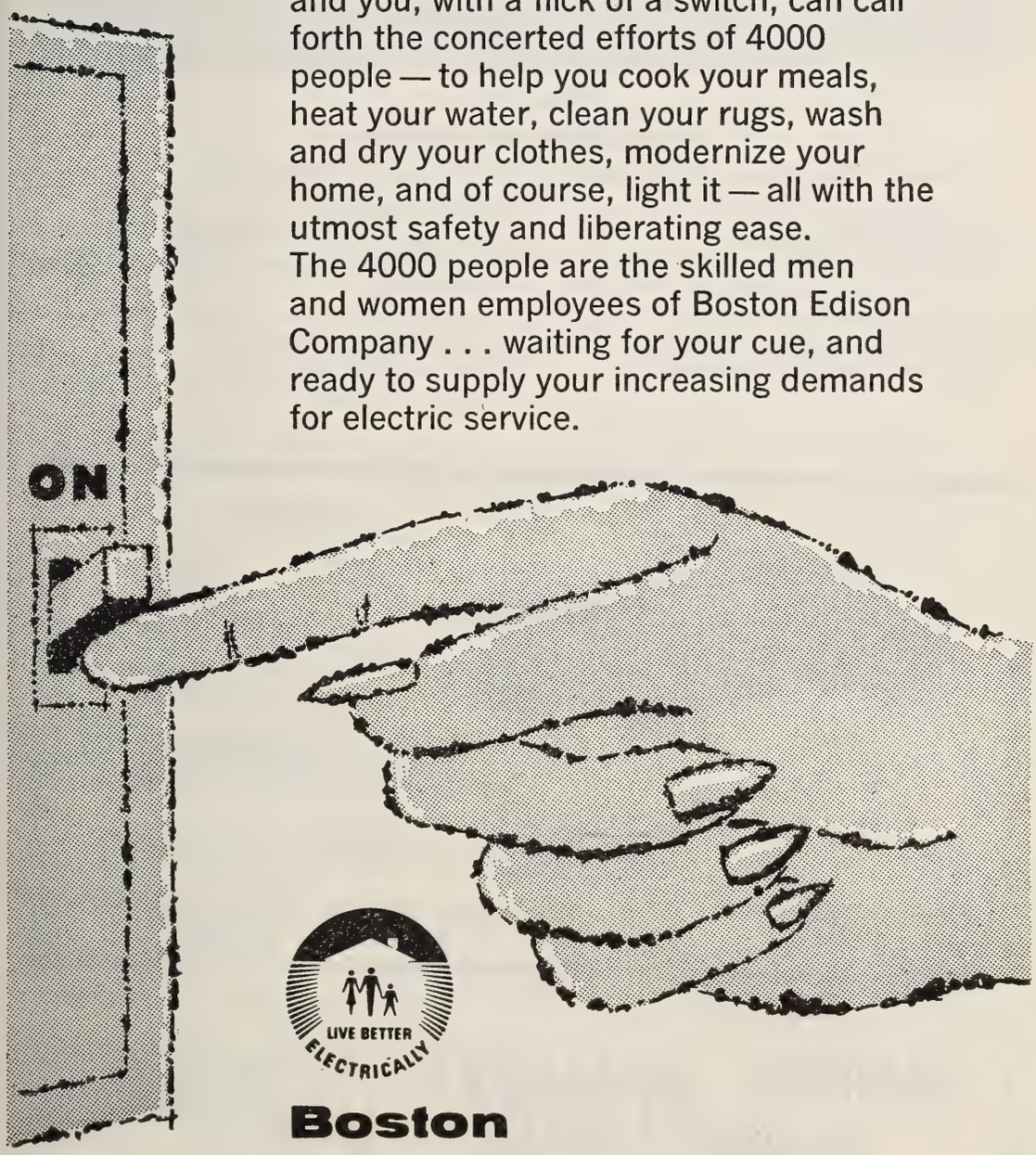
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Marie et Joseph:
À vos ordres soumis, purs esprits de lumière,
Avec Jésus au désert nous fuirons.
Mais accourez à notre humble prière,
La prudence, la force, et nous le sauverons.

Choeur d'anges:
La puissance céleste saura de vos pas écarter
Toute encontre funeste . . .

Marie et Joseph:
En hâte allons tout préparer.

Choeur d'anges:
Hosanna! Hosanna!

Mary and Joseph:
We submit to your orders, pure spirits of light,
We shall flee into the desert with Jesus.
But listen to our humble prayers.
Give us the wisdom and strength to escape.

Angelic chorus:
The strength from heaven will protect you from all danger —

Mary and Joseph:
Let us then hasten.

Angelic chorus:
Hosanna! Hosanna!

PART II

The Flight into Egypt

(*Overture. The Shepherds' Farewell to the Holy Family*)

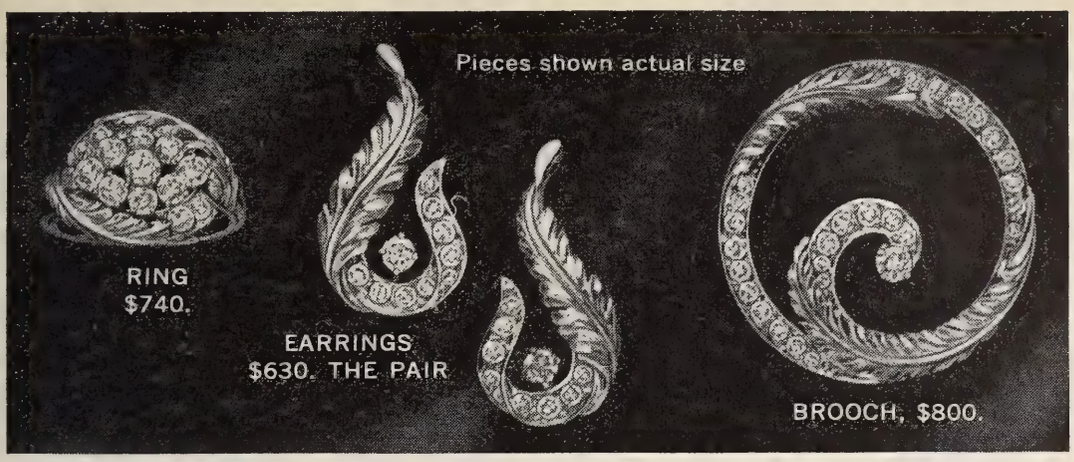
Les Bergers:
Il s'en va loin de la terre,
Où dans l'étable il vit le jour.
De son père et de sa mére,
Qu'il reste le constant amour!
Qu'il grandisse, qu'il prospère,
Et qu'il soit bon père à son tour!

The Shepherds:
He is going far from the land
Where in a stable he first saw the light of day.
May he stay in the constant love of his father and his mother!
May he grow and prosper, and at last become a good father in his turn!



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Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice,
Vous ne puissiez sentir les coups!
Qu'un bon ange vous avertisse
Des dangers planant sur vous!

Dear child, God bless thee!
God bless you, happy pair!
May you never feel the blows of injustice!
May a good angel warn you
Of the dangers lurking around you!

The Holy Family at Rest

Narrateur:
Les Pélerins étant venus en un lieu de belle apparence, Où se trouvaient arbres touffus et de l'eau pure en abondance, Saint Joseph dit: "Arrêtez-vous! Près de cette claire fontaine, Après si longue peine, ici reposons-nous!" L'enfant Jésus dormait . . . Pour lors Sainte Marie, arrêtant l'âne, répondit:

"Voyez ce beau tapis d'herbe douce et fleurie,
Le Seigneur pour mon fils au désert l'étendit."

Puis s'étant assis sous l'ombrage de trois palmiers au vert feuillage, L'âne paissant, l'enfant dormant, les sacrés voyageurs quelque temps sommeillèrent Bercés par des songes heureux, et les anges du ciel à genoux autour d'eux, le divin enfant adorèrent:

(8 Voix au loin derrière la scène)
Alleluia, Alleluia!

Narrator:
The travelers, having come to a well-seeming spot, abundant in trees and pure water, holy Joseph said: "Let us stop by this clear spring after our painful journey, let us rest here!" The infant Jesus was sleeping. Holy Mary, stopping the ass for a moment, answered: "Behold this fair carpet of gentle grass and flowers; The Lord has spread this in the desert for my son." Then they sat in the leafy shade of three palm trees, The ass grazing, the child sleeping, the holy travelers in slumber too, lulled by sweet dreams, and the angels of heaven around them kneeling in adoration of the holy child.

Angelic voices (off-stage):
"Alleluia, Alleluia."



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COFFEE SHOP

(Continued from page 452)

Milan in 1951 and at La Scala in 1952 (in *La Wally*). He has sung with many opera companies in Italy and other parts of Europe and with the Metropolitan Opera Company here, where he first sang in *La Gioconda* in 1955.

• •

COMING EVENTS

Other choral works scheduled for this season are, the second part of Bach's Passion According to Saint Matthew in Holy Week, and Beethoven's Ninth Symphony in the final concerts.

In the weeks of Dr. Munch's mid-winter vacation, Richard Burgin will conduct the 10th and 11th pair of concerts, December 28-29 and January 4-5, and the tour which follows; Pierre Monteux the concerts of January 18-20.

* *

THE ORCHESTRA IN NEW YORK

This orchestra opened its second visit of the season to New York last week, Wednesday, with the same program in which Irmgard Seefried appeared in Boston at the beginning of this month. The opening paragraphs of the morning reviews are here quoted:

Howard Taubman in the Times

"Honegger and Hindemith, modern masters at their best, were represented by some of their finest product at Wednesday's Carnegie Hall concert by the Boston Symphony Orchestra.

"All that Charles Munch, the conductor, sought to do was to present music he believed in. But the power with which these pieces dominated the program and touched the heart was a reminder that the art of music is far from exhausted, no matter how many requiems the gloomy ones may say over it."

Jay S. Harrison in the Herald Tribune

"It is to the boundless credit of the Boston Symphony that whatever the orchestra plays emerges as a classic. Wednesday night at Carnegie Hall, for example, the ensemble, under Charles Munch's direction, offered a program that featured not a single number from the workaday repertoire; yet, through the majesty of its performance and the ease of its execution, the Boston men managed to make each piece sound as though it had been their exclusive property from the moment the ink dried on the score."



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"For my ears (E. T. Canby in *Audio*) the finest Ninth Symphony to appear on records since the advent of LP and modern recording." Herbert von Karajan conducts London Philharmonia and Vienna Society of Friends of Music Chorus. *Soloists:* Schwarzkopf, Höffgen, Häfliger, Edelmann. Angel 2-Record Album 3544 B (35301-2)

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PART III

The Arrival at Saïs

Narrateur:
Depuis trois jours, malgré l'ardeur du vent,
Ils cheminaient dans le sable mouvant.
Le pauvre serviteur de la famille sainte,
L'âne, dans le désert, était déjà tombé,
Et, bien avant de voir d'une cité l'enceinte,
De fatigue et de soif son maître eut succombé
Sans le secours de Dieu.

Seule Sainte Marie marchait,
Calme et sereine,
Et de son doux enfant
La blonde chevelure et la tête bénie
Semblaient la ranimer, sur son coeur reposant.
Mais bientôt ses pas chancelèrent.
Combien de fois les époux s'arrêtèrent.

Enfin, pourtant, ils arrivèrent à Saïs,
Haletants, prèsque mourants,
C'était une cité dès longtemps réunie
À l'Empire Romain,

Narrator:
For three days, blown by the winds
They went their way over the yielding sands.
The poor beast, serving the holy family
Had already fallen in the desert,
And, long before coming in sight of city walls,
The master too would have succumbed to fatigue and thirst
Without the help of God.

Only holy Mary continued calm and serene,
For the fair and blessed head of her gentle child
Resting on her heart, seemed to sustain her.
But soon her steps faltered.
Often the two were compelled to stop.

At last they arrived at Saïs, breathless,
Almost lifeless;
It was a city long since controlled by Rome,

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the little house of many designers
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Pleine de gens cruels, au visage hautain.
Oyez combien dura la navrante agonie
Des Pèlerins cherchant un asile et du pain.

Full of cruel people of haughty visage.
Hear how long this affliction lasted
As the pilgrims sought shelter and food!

SCENE I *(Inside the City of Saïs)*

(Duet)

Ste. Marie:
Dans cette ville immense
Où le peuple en foule s'élance,
Quelle rumeur! Joseph! j'ai peur!
Je n'en puis plus . . . las! je suis morte. . . .
Allez frapper à cette porte!

Mary:
This great city, these jostling crowds,
What confusion! Joseph! I am frightened!
I can do no more — I shall die —
Knock at this door!

St. Joseph:
Ouvrez, ouvrez, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
A la mère, à l'enfant!
Hélas! de la Judée
Nous arrivons à pied.

Joseph:
Open, open, help us,
Let us rest with you!
Give the boon of hospitality
To the mother, the child!
Alas, we have come from Judea
We have walked all the way.

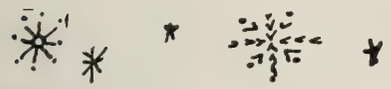
Choeur: (six basses)
Arrière, vils Hébreux!
Les gens de Rome n'ont que faire
De vagabonds et de lépreux!

Chorus:
Go away, vile Hebrews!
The people of Rome have nothing to do
With vagabonds and lepers!



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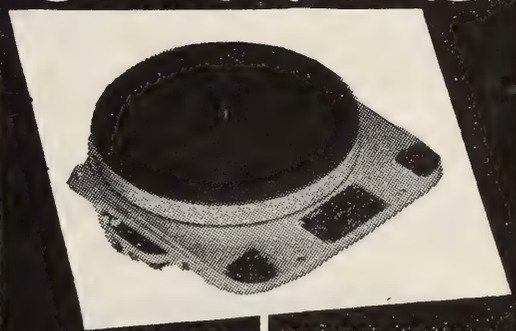
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Ste. Marie:
Mes pieds de sang teignent la terre!

St. Joseph:
Seigneur! ma femme est presque morte!

Ste. Marie:
Jésus va mourir . . . c'en est fait:
Mon sein tari n'a plus de lait!

St. Joseph:
Frappons encore à cette porte.

Oh! par pitié, secourez-nous!
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
À la mère, à l'enfant!
Hélas! de la Judée
Nous arrivons à pied.

Choeur:
Arrière, vils Hébreux!
Les gens d'Égypte n'ont que faire
De vagabonds et de lépreux.

St. Joseph:
Seigneur! sauvez la mère!
Marie expire . . . c'en est fait . . .
Et son enfant n'a plus de lait.
Votre maison, cruels, reste fermée! vos coeurs sont durs!

Mary:
My feet are bleeding!

Joseph:
Sir! My wife is dying!

Mary:
Jesus will die — hope is lost!
My breasts are without milk!

Joseph:
Let us knock once more at this door.

In the name of pity, help us!
Let us rest with you!
Give the boon of hospitality
To the mother, the child!
Alas, we have come from Judea,
We have walked all the way.

Chorus:
Go away, vile Hebrews!
The people of Egypt have nothing to do
With vagabonds and lepers!

Joseph:
Sir! Save the mother!
Mary is dying —
And her child has no milk.
Your house, cruel people, and your
Hard hearts are closed to us!

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Tout à l'écart, un humble toit . . .
Frappons encore . . .
Mais qu'à ma voix unie
Votre voix si douce, Marie,
Tente aussi de les attendrir.

Ste. Marie:
Hélas! nous aurons à souffrir
Partout l'insulte et l'avanie! . . .
Je vais tomber . . .

St. Joseph:
Oh! par pitié!

Ste. Marie:
Oh! par pitié, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte . . . soit accordée
Aux parents, à l'enfant.
Hélas! de la Judée
Nous arrivons à pied.
Que l'hospitalité sainte . . . soit accordée
Aux parents, à l'enfant.
Hélas! de la Judée
Nous arrivons à pied.
(La porte s'ouvre. Le père de famille dévisage les fugitifs d'un air compatissant)

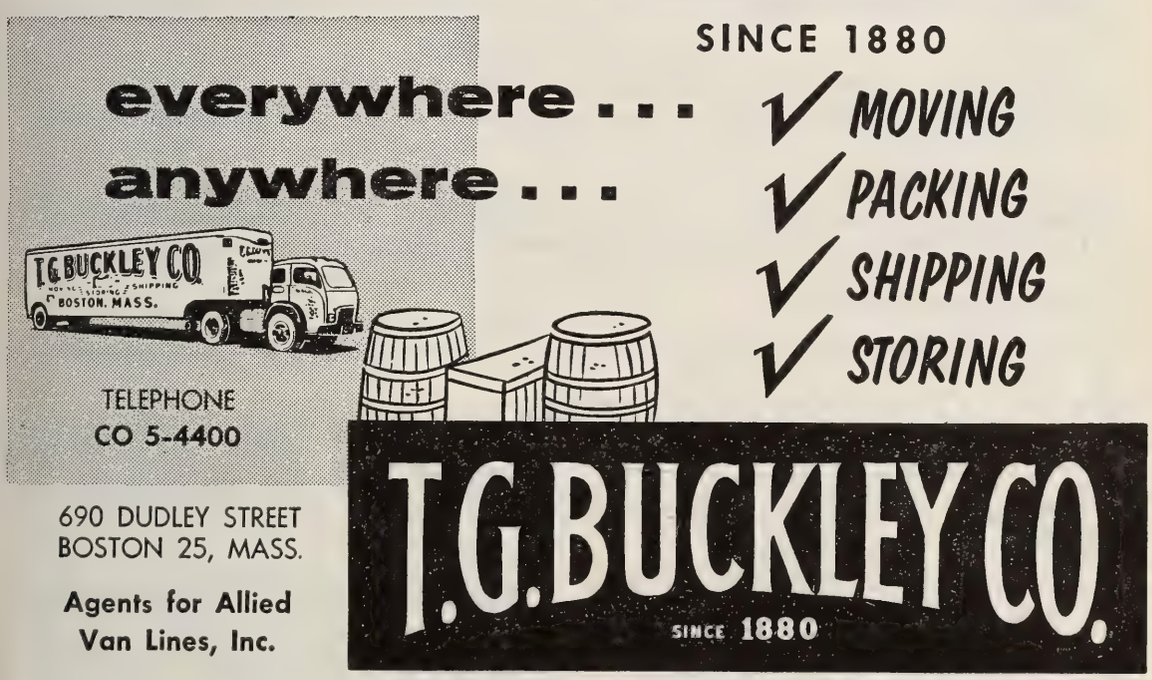
There is a humble roof, off on the side,
Under a branching sycamore.
Let us knock once more —
But this time join your gentle voice with mine
Mary, and try to move their pity.

Mary:
Alas! We meet everywhere with insults and affronts!
I shall fall —

Joseph:
O, have pity!

Mary:
Have pity, help us,
Let us rest with you!
Give the boon of hospitality
To the parents, the child.
Alas, we have come from Judea,
We have walked all the way.

(The door opens. The father of a family gazes upon the fugitives with sympathy)



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Le Père de Famille:
Entrez, entrez, pauvres Hébreux:
La porte n'est jamais fermée
Chez nous aux malheureux.
Pauvres Hébreux, entrez.

The father of a family:
Come in, come in, poor Hebrews!
Our door is never closed to those in trouble.

SCENE II (*The interior of the house of the Ishmaelites*)

Le Père de Famille:
Grands dieux! quelle détresse!
Qu' autour d'eux on s'empresse!
Filles et fils et serviteurs,
Montrez la bonté de vos coeurs.
Que de leurs pieds meurtris on lave les blessures;
Donnez de l'eau, donnez du lait, des grappes mûres,
Préparez à l'instant
Une couchette pour l'enfant.

The father of a family:
Great gods! What distress
Has come upon them!
Sons and daughters, servants,
Show the bounty of your hearts.
Cleanse their bruised feet;
Give them water, milk, ripe grapes,
Prepare at once
A cradle for the child.

Sur vos traits fatigués la tristesse est empreinte;
Ayez courage, nous ferons
Ce que nous pourrons
Pour vous aider.
Bannissez toute crainte;
Les enfants d'Ismaël
Sont frères de ceux d'Israël.
Nous avons vu le jour au Liban, en Syrie.
Comment vous nomme-t-on?

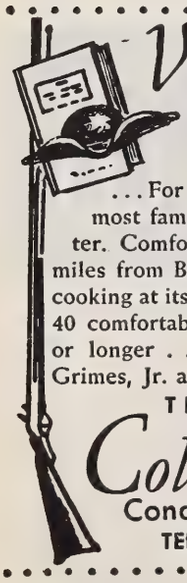
Sorrow is plain on your faces.
Have courage, we shall do all we can
To help you.
Fear no longer;
The children of Ishmael
Are brothers to the children of Israel.
We ourselves come from Liba, in Syria.
And who are you?

St. Joseph:
Elle a pour nom Marie,
Je m'appelle Joseph, et nous nommons l'enfant Jésus.

Joseph:
Her name is Mary,
Mine is Joseph, and the baby we have called Jesus.

Le Père de Famille:
Jésus! quel nom charmant!
Dites, que faites vous pour gagner votre vie?
Oui, quel est votre état?

The father of a family:
Jesus! What a charming name!
Tell me, what is your occupation?



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St. Joseph:
Moi, je suis charpentier.

Le Père de Famille:
Eh bien, c'est mon métier, vous êtes mon compère.
Ensemble nous travaillerons,
Bien des deniers nous gagnerons,
Laissez faire.
Près de nous Jésus grandira,
Puis bientôt il vous aidera,
Et la sagesse il apprendra,
Laissez, laissez faire.

Pour bien finir cette soirée
Et réjouir nos hôtes, employons la science sacrée,
Le pouvoir des doux sons,
Prenez vos instruments, mes enfants: toute peine
Cède à la flûte unie à la harpe Thébaine.

Joseph:
I am a carpenter.

The father of a family:
Good, that is my trade; we two are the same.
Let us work together.
We can earn our living,
Let us do it.
Jesus will grow up with us.
And soon he can help us,
And learn meanwhile.
Let us do this together.

And to finish this evening
And cheer our guests,
We shall employ the blessed art of music,
The spell of peaceful sounds.
Take your instruments, children
And mingle the flute with the Theban harp.

(*Trio for two flutes and harp played by the young Ishmaelites*)

Le Père de Famille:
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Bien reposez,
Mal ne songez,
Plus d'alarmes;
Que les charmes
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Marie et Joseph:
Adieu, merci, bon père;
Déjà ma peine amère
Semble s'enfuir, s'évanouir.

Choeur:
Allez dormir, bon père,
Doux enfant, tendre mère;
Bien reposez, mal ne songez,
Plus d'alarmes, que les charmes
De l'espoir, du bonheur
Rentrent en votre coeur.

Sleep, good father, with untroubled dreams.
May the charm of hope, of happiness,
Return in your heart.

Mary and Joseph:
Good night and thanks, good father,
Already my bitter pain is leaving.

Chorus:
Sleep, good father,
Gentle child, tender mother;
Sleep well, with dreams untroubled.
May the charm of hope, of happiness
Return in your heart.

SCENE III (*Epilogue*)

Narrateur:
Ce fut ainsi que par un infidèle
Fut sauvé le Sauveur.
Pendant dix ans Marie, et Joseph avec elle,
Virent fleurir en lui la sublime douceur,
La tendresse infinie
À la sagesse unie.
Puis enfin de retour
Au lieu qui lui donna le jour,
Il voulut accomplir le divin sacrifice
Qui racheta le genre humain de l'éternel supplice,
Et du salut lui fraya le chemin.
O mon âme, pour toi que reste-t'il à faire,
Qu'à briser ton orgueil devant un tel mystère!

Narrator:
Thus it happened that the Saviour was saved by an infidel. Through ten years. Mary, and Joseph with her, watched in him the flowering of a sublime gentleness, infinite tenderness, mingled with wisdom. At length, they returned to the land of their origin, that he might fulfill his mission of salvation, which would redeem the human race for eternity.

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Choeur:
O mon âme, pour toi que reste-t'il à faire,
Qu'à briser ton orgueil devant un tel mystère!

Narrateur:
O mon âme! O mon coeur, emplis-toi,
Emplis-toi du grave et pur amour
Qui seul peut nous ouvrir le céleste séjour,
Peut nous ouvrir le céleste séjour.

Choeur:
Amen. Amen.

Chorus and Narrator:
O my soul, there is left for us only to bow in our pride before this mystery!

Narrator:
O my soul, my heart,
Be filled with the pure and solemn love
Which alone can look toward heaven.

Chorus:
Amen, Amen.

Berlioz and God

Ernest Newman has questioned the suitability of *L'Enfance du Christ* to the Christmas season, stating that "Berlioz was a pagan of the ancient Mediterranean tradition, and the Christian story meant no more to him than any other story from any other religion or mythology would do: his mind never warmed to these figures as it did to those of his beloved Virgil — for in one sense Berlioz was the most 'classical' of all composers."

One is moved to object that Mr. Newman here labors a point to prove a case, that there is unmistakable religious fervor in his depiction of the holy couple and the adoration of the angels. Still, it is not easy to reconcile this fervor with the composer's sometimes plainly expressed skepticism, as when he sent a triangle to his friend, Richard Pohl, with this observation: "Its shape is the image of God, like all triangles, but more than other triangles, and more than God in particular, you will

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find it plays true." It could be said that a supreme Deity as an abstraction was to him correspondingly remote and alien; that he approached religion through sensuous beauty and found it in his art. Berlioz wrote to the Princess Sayn-Wittgenstein in 1859: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful; it is to love. Those who do not love and do not know are the ones who are trapped by the mystification; and as for the rest of us, we are entitled to flout the great mystifier."

Those bent on fully understanding Berlioz the believer are recommended to read the brilliant and probing chapters "Religious History" and "The Infant Christ" in Jacques Barzun's *Berlioz and the Romantic Century*. Mr. Barzun allies this particular contradiction in Berlioz with the "contradiction between heretical *thought* and religious *feeling*" which is "a fact of the century." He compares him to Delacroix "who, though a spiritual descendant of Voltaire, a non-believer and probably an atheist, was the greatest painter, perhaps the only religious painter of the nineteenth century." Mr. Barzun demonstrates "the Romanticist plan that whatever belongs to the beautiful becomes the character of God."

Perhaps the direct confession of Berlioz himself will bring a clearer understanding than the most learned investigations of the religious

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metaphysics in the mid-century. Berlioz wrote at the beginning of his memoirs: "I need scarcely state that I was brought up as a member of the Holy Catholic and Apostolic Church of Rome. Since she has ceased to inculcate the burning of heretics, her creeds are charming. I held them happily for seven years; and, though we quarrelled long ago, I still retain the tenderest recollections of that form of religious belief. Indeed, I feel such sympathy for it that had I had the misfortune to be born in the midst of one of those ponderous schisms evolved by Luther or Calvin, my first rush of poetical enthusiasm would have driven me straight into the arms of the beautiful Roman faith. I made my first communion on the same day as my eldest sister, and in the Convent of the Ursulines, where she was being brought up. It is probably owing to this curious circumstance that I retain so tender a recollection of that religious ceremony. The almoner came to fetch me at six o'clock, and I felt deeply stirred as we crossed the threshold of the church. It was a bright spring morning, the wind was murmuring softly in the poplars, and the air was full of a subtle fragrance. Kneeling in the midst of a multitude of white-robed maidens we awaited the solemn moment, and, when the priest advanced and began to intone the service, all our thoughts were fixed on God. I was

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rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so the choir burst forth into the eucharistic hymn. At the sound of those virginal voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of love and feeling was revealed to me, more glorious by far than the heaven of which I had heard so much; and, strange proof of the power of true expression and the magical influence of real feeling, I found out ten years afterwards that the melody which had been so naïvely adapted to sacred words and introduced into a religious ceremony was Nina's song, *Quand le bien-aimé reviendra!* What joy filled my young soul, dear Dalayrac! And yet your ungrateful country has almost forgotten your name.

"This was my first musical experience, and in this manner I suddenly became religious; so religious that I attended Mass every day and the communion every Sunday; and my weekly confession to the director of my conscience was, 'My father, *I have done nothing*'; to which the worthy man always replied, 'Go on, my child, as you have begun'; and so I did for several years."

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THE JUKE-BOX: A SYMBOL

By JACQUES BARZUN

In his book "Music in American Life" (Doubleday & Co., 1956) Mr. Barzun surveys the place of music in the United States in its present development. Music in mechanical reproduction, its advantages and disadvantages, are discussed in the chapter "The Offering," from which a portion is here quoted.

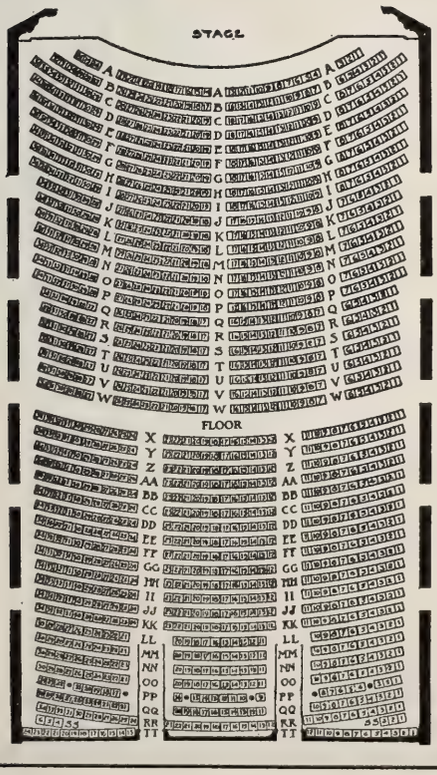
THE first gross fact of our musical life repeatedly touched on in these pages is that for the first time in history music can be captured and reproduced by machines. This, like all mechanical inventions, extends and limits the power of individual choice. The manner in which it does this I should like for brevity to call the juke-box principle. If I step into a bar or popular restaurant of the type called hash-house, I can for a nickel hear a popular tune sung by and played

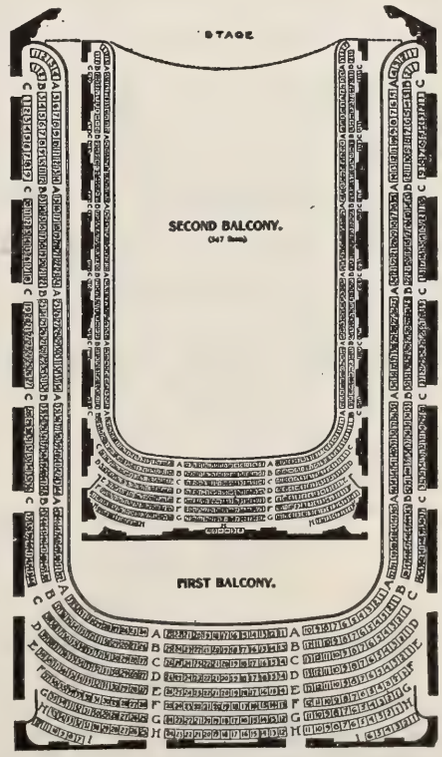
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according to the highest standards of the genre. My pleasure is immediate, inexpensive, and repeatable at will. My appetite for music need not yearn for a complicated social arrangement of human talents which will vanish with the occasion: the machine stores up that social complex and doles out these talents again and again, without loss and for the most trivial sum. My power is incalculably enhanced and at a democratic rate.

The machine, moreover, is well-disposed toward democratic variety and offers me a choice of twenty to forty tunes, some of which go by the name of "classical" — as if to prove that all terms are relative; for juke-box classical means tenth-rate dinner music energized by Mr. Kostelanetz. But behind the salamandrine object, fashioned of colored plastic panels and containing exquisitely adjusted parts that will pick up the subtlest electrical impulses from hairline grooves, one should imagine, in addition to the composer and other musicians, the genius of a hundred men of science going back to Faraday and Volta. All this power is concentrated here and parceled out again in nickels' worths.

But this distributed power subject to my whim also exerts a tyranny. The entire restaurant where I choose to eat has to bear the brunt of my passion for art. Silence, conversation, contrary musical tastes, are violated without appeal. (Sometimes even the volume control is at the mercy of the capitalist who has invested a small coin in the higher pleasures when one wishes he had preferred more beer.) If democracy means majority rule, it seems to break down right there. But this may well be an appearance only, for just as the fact is that it has never occurred to me to activate a juke-box, so the probability is that when it plays I am the only one inconvenienced. The democratic safeguard is actually exercised at an earlier stage and in two ways: the "taste" of all the selections is unemphatic and therefore unobjectionable to the great majority; and the quality of the playing is high, so that the widespread judgment of performance is not offended. As regards this popular music I cannot even pretend to be invariably in a minority of one, for occasionally I have truly enjoyed, for its rhythm or counter-

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point, one of the pieces casually thrust upon me in this way. And I am bound to declare that the worst of Kostelanetz is better than what one often has to endure at more fashionable places where a pianist or string trio of mediocre musicianship incessantly whines as you dine. What the machine has done, therefore, can be summed up in a few words: it has made music portable and cheap, improved technique and the judgment of it, spread the demand for the average product, and opened the way to the diffusion of every kind of product – average, lower than average, and higher than average.

The lowest of the low, by common consent, is the singing commercial – the jingle with the properties of the Chinese torture by water-drop. Unlike its effect, the preparation of what is euphemistically known as "the musical announcement" is anything but primitive. Rather, it is Chinese once more in its solemn intricacy, which one may learn about from Mr. Thomas Whiteside's ingenious and informative work, *The Relaxed Sell.* According to him, "The successful composer of singing commercials appears to be one with a talent ideally suited to the creation of a work lasting no longer than thirty seconds. . . . The composition of such works, the supervision of their recording, and all the attendant negotiations usually kept Kant and Johnson (two masters of the genre) terribly busy. . . . For 'Pillsbury's Pancake

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Serenade' the two men provided a score calling for twenty-three brass instruments, a Hammond organ, and several male voices. The theme was set in a minor key, with many rich shadings designed to appeal to lady listeners. 'My work (said Johnson) is often strongly influenced by Delius.' "

The mention of Delius invites one to modulate promptly to a major key and re-introduce our second theme, which is the opportunity offered by the machine to disseminate a musical product higher than average. Today this is no longer to be regarded as a compensatory loophole but as a great floodgate. Any description of music in American life must dwell on the fact that the extension of the art by technology is not solely horizontal and measured by the number of people reached and involved; it is also vertical and measured by the kinds of music – from native folk to foreign experimental – that are simultaneously brought into our awareness. And still beyond this, it is an extension in time, measured by the amount recovered from the past in all traditions – which includes the dying echoes of our Indian past as recorded, say, by Professor Manfred Bukofzer in California.

Rare as it is for the historian to be able to make a positive assertion of firstness, one can say without fear of contradiction that today for the first time, thanks to the machine, we possess a genuine repertory of music, a treasury comparable to the kindred treasuries established earlier for literature and the graphic arts. Hitherto, what went by the name of musical repertory was but a thin slice of the recent and local music still in favor. Only fifty years ago Frederic Harrison could justly complain: "As to old music, reverence is carried so far that too often we do not perform it at all." Between his time and ours contemporary music pretty steadily ran the risk of turning posthumous on its makers, even when it was printed. Now all that is needed is one performance in front of a tape-recorder – the reproducible sounds having a far greater chance of making converts than the most beautifully engraved plates or the most seductive critical praise. Two examples will suffice: we owe our contemporary knowledge of Bartók and Berlioz to the long-playing disc and frequency modulation – nothing else.

We may be ready to accept this as a generality, but we hardly take in the full extent of the "revelation." As one who has been particularly concerned with the work of the composers just named, I occasionally receive unsought expressions of opinion about them. Here are two from distinguished sources – one a man of letters, the other a living American composer. About Berlioz and the moderns the musician writes: "I am having the opportunity for a new insight into the man's music with my new FM tuner. KPFA, the Berkeley, noncommercial subscription station, broadcasts his music quite frequently,

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and it is wonderful to hear it and also much contemporary music which I wasn't even aware existed."

And the literary man: "Like so many thousands of others, I did not really discover music until the modern phonograph came along. And like so many of those, I began with Handel and Mozart. I had just about got to Berlioz when your book appeared" – that is to say: when the discs appeared, without which the Berlioz repertory would have continued to be made up of exactly three pieces – one symphony, one overture, and one march. For in those not distant days before LPs, the conductors of live orchestras were Lord Keepers of the Privy Seal, and with the exception of Koussevitzky, they rarely broke routine. In the instances I have chosen they did not lead but followed the public after it had made its own discoveries.

• •

The present situation in the production of long-playing recordings is in this regard highly instructive. Though exact figures are not available, it is estimated that, in 1954, $70,000,000 was spent on classical records alone. This means a distribution of some seventeen million discs. Twenty years earlier the expenditure amounted to something like $750,000, and at the rates then prevailing this sum represented but 300,000 discs, each containing only one-fifth the amount of music now recorded in microgrooves. In 1934 the Beethoven Ninth Symphony was bought by about 500 people a year; in 1954 over 130,000 bought Toscanini's recording of the work – one of several – and its sales have continued at a scarcely diminished rate. In 1934, a symphony on six highly perishable records, giving but four minutes of music at a time, cost some twenty dollars. In 1954 the same symphony could be had on a single disc playing two movements without interruption and costing officially six dollars, though often obtainable

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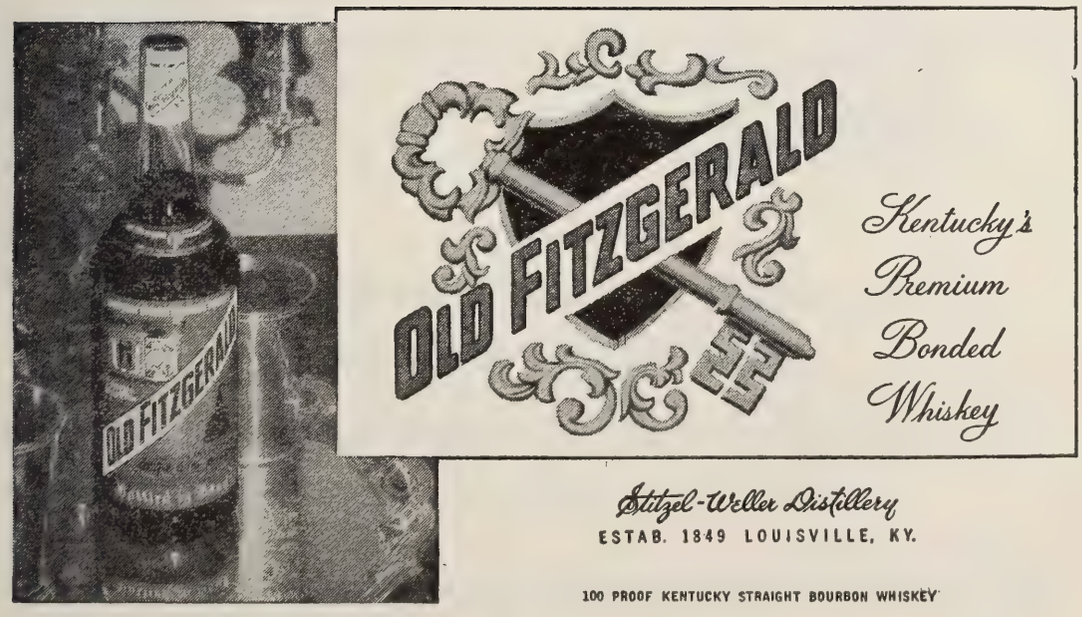
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for four. By the end of that year, the list price was cut again and marketing groups patterned after the book clubs offered two such discs or "six masterpieces for one dollar." There were even lures baited with Beethoven at ten cents plus a coupon.

All these "introductory offers" naturally brought the customer only short works played by lesser orchestras, but the parallel had been established with the equally familiar forms of democratized culture: the paperback book for a dollar or less, and the art portfolio of ten reproductions for a dollar. The almighty dollar, fancy free, creates dollar culture as well as dollar imperialism.

One of the most unexpected musical results of this particular economic revolution is the revival of interest in opera. Or one should say more exactly: a revival of interest in operatic music, for it is invisible opera that listeners have taken up. Few of the purchasers of operas on discs have seen or heard the originals, and the acceptability of the music by itself is shown in the increasing number of live performances of *Orpheus, Carmen,* and even such stagy characters as *Traviata,* in concert form.



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with historical and descriptive notes by

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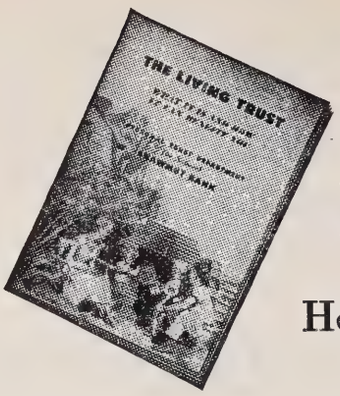
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PRINTS ON VIEW

A collection of lithograph prints by Fantin-Latour, of which Berlioz and his works are the subject, is now on view in the gallery. There are also etchings depicting the Madonna and the Infant Christ by Arthur W. Heintzelman. All have been kindly loaned by the Boston Public Library. The prints by Fantin-Latour are a part of the Albert Henry Wiggin collection.

• •

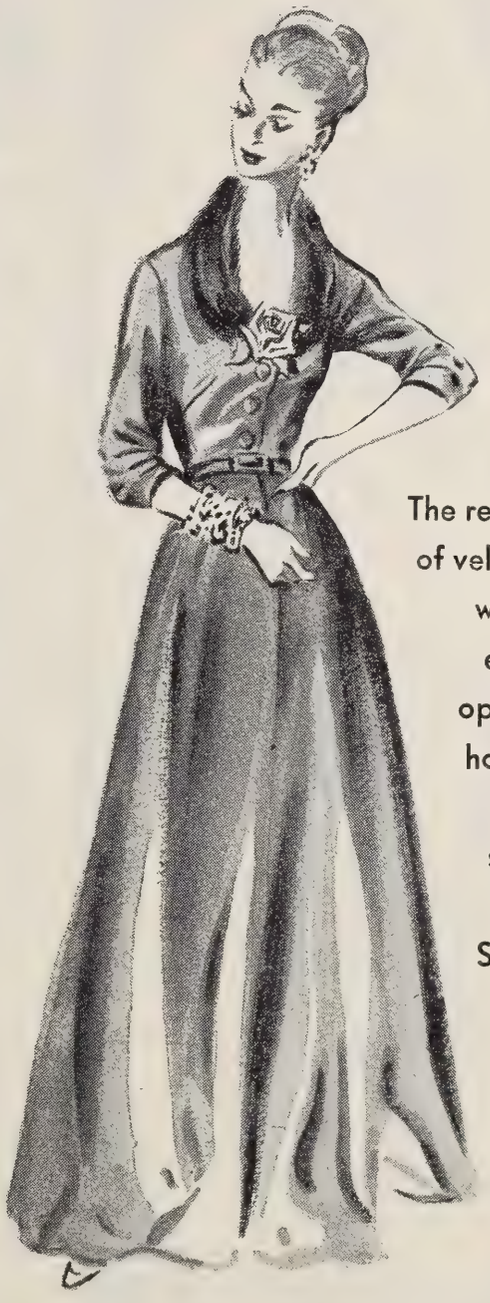
SUBSCRIBERS' EXHIBITION

The exhibition of paintings by the subscribers, Friends, and members of the Boston Symphony Orchestra will be on view this week and next, to be followed on January 18 by photographs by members of the Boston Camera Club. The paintings now on view are as follows:

Alicia Atkinson
Luxembourg Gardens
Elaine Plishker Auchmoody
Baby Doe's Carriage
R. Bradley
Rock-n Roll
Mrs. Willa Astill Brigham
Mt. Wapta, Canadian Rockies
Charles K. Cobb
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Mrs. Harry D. Cooper
"A" String
Miss Elisabeth A. Cutler
Manset Fish Wharf
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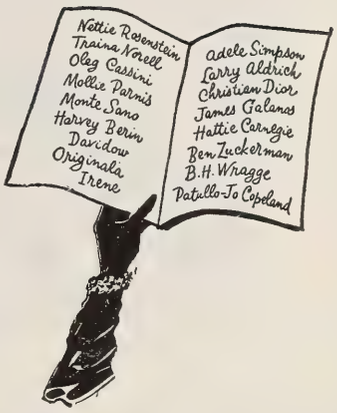
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(Continued on page 539)

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SATURDAY EVENING, DECEMBER 29, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

VAUGHAN WILLIAMS.....Fantasia on a Theme by Thomas Tallis, for Double String Orchestra

BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. ∫ Allegro; Trio
IV. ⌡ Allegro

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SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
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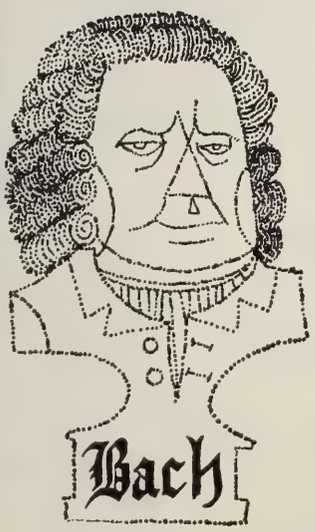
RICHARD BURGIN

RICHARD BURGIN studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad, where he was a fellow pupil with Toscha Seidel and a boy named Jascha Heifetz. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He was concertmaster and soloist of the Leningrad Symphony Orchestra, the Helsinki Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concertmaster he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Max Fiedler and Arthur Nikisch, likewise as concertmaster under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsinki. At Stockholm and Christiania he was assistant teacher with Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet. In the fall of 1920 he came to America to be concertmaster of the Boston Symphony Orchestra. In 1921, he organized the Burgin String Quartet. Mr. Burgin is the Associate Conductor of the Orchestra, and has conducted many concerts. On the faculty of the Berkshire Music Center at Tanglewood he is in charge of the chamber music and has often conducted amateur or student orchestras.

France made him Chevalier of the Legion of Honor in 1955.

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FANTASIA ON A THEME BY THOMAS TALLIS, FOR DOUBLE STRING ORCHESTRA

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Born at Down Ampney, between Gloucestershire and Wiltshire, England, October 12, 1872

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral on September 6. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922.

There have been subsequent performances November 23, 1923, December 2, 1932, April 6, 1939, May 1, 1942, February 19, 1943, and October 24, 1952.

"THE Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other." Vaughan Williams in the score specifies the second orchestra as consisting of nine players, "two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player.... The solo parts are to be played by the leader of each group."

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THAT THE FORERUNNER of the Symphony was the Boston Academy of Music, formed as an educational organization in 1833 . . . that the first Boston performances of Beethoven's symphonies were given under the auspices of the Academy . . . that the Academy was enthusiastically supported by New England transcendentalists, many of whom attended the concerts and then returned on foot to Brook Farm, a distance of seven miles?

DID YOU KNOW that the Academy's concerts were succeeded in the mid-1840's by those of the Musical Fund Society and the Germania Orchestra, a group of German-refugee musicians who had fled from Berlin after the revolt of 1848 . . . that despite their generally salutary influence on Boston's musical taste, the Germanians sometimes descended to "musical novelties", including a "Railway Galop" which featured a toy locomotive dashing across the hall?

DID YOU KNOW that the Harvard Musical Association — a club formed by a group of young Harvard alumni in 1837 — was largely responsible for the building of Boston's first Music Hall in 1852 . . . that John Sullivan Dwight, a member of the Association and editor of the *Journal of Music*, almost single-handedly set the standards of musical taste in Boston for half a century?

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In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers,* or to such as will syng or play priuatelye." Of the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

"The first is meeke: deuout to see,
The second sad: in maiesty.
The third doth rage: a roughly brayth,
The fourth doth fawne: and flattry playth.
The fyfth delight: and laugheth the more,
The sixth bewayleth: it weepeth full sore.
The seuenth tredeth stoute: in froward race,
The eyghte goeth milde: in modest pace."

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Vaughan Williams' choice.

* See the German *quer*—cross, transverse, oblique.

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"Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the program of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revised by Purcell near its end."

Vaughan Williams gives the indication largo sostenuto, and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated largamente under tremolo chords of the violins. A restatement with an ornamental figure in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

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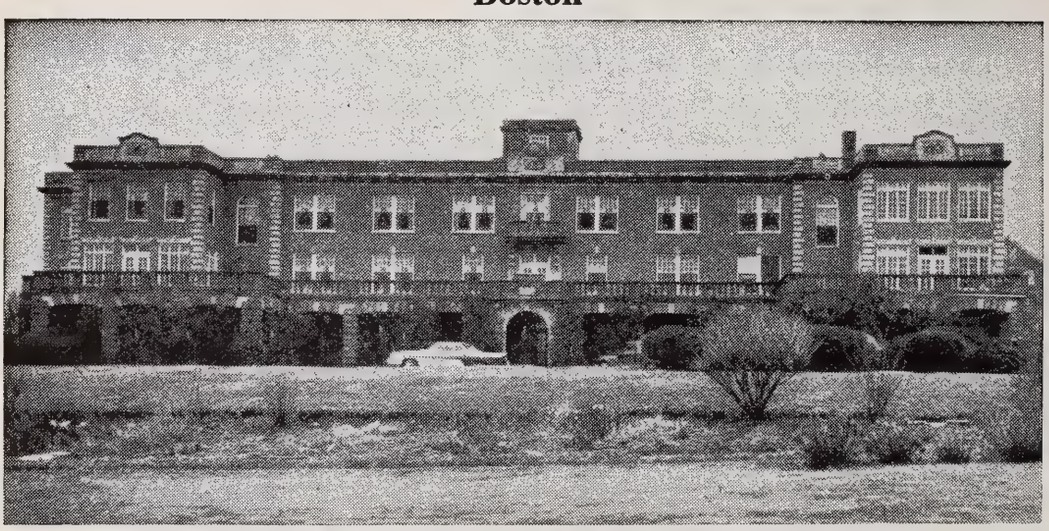
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Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, where he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to the inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich November 23, 1589. A brass plate in the parish church in Greenwich bore this legend:—

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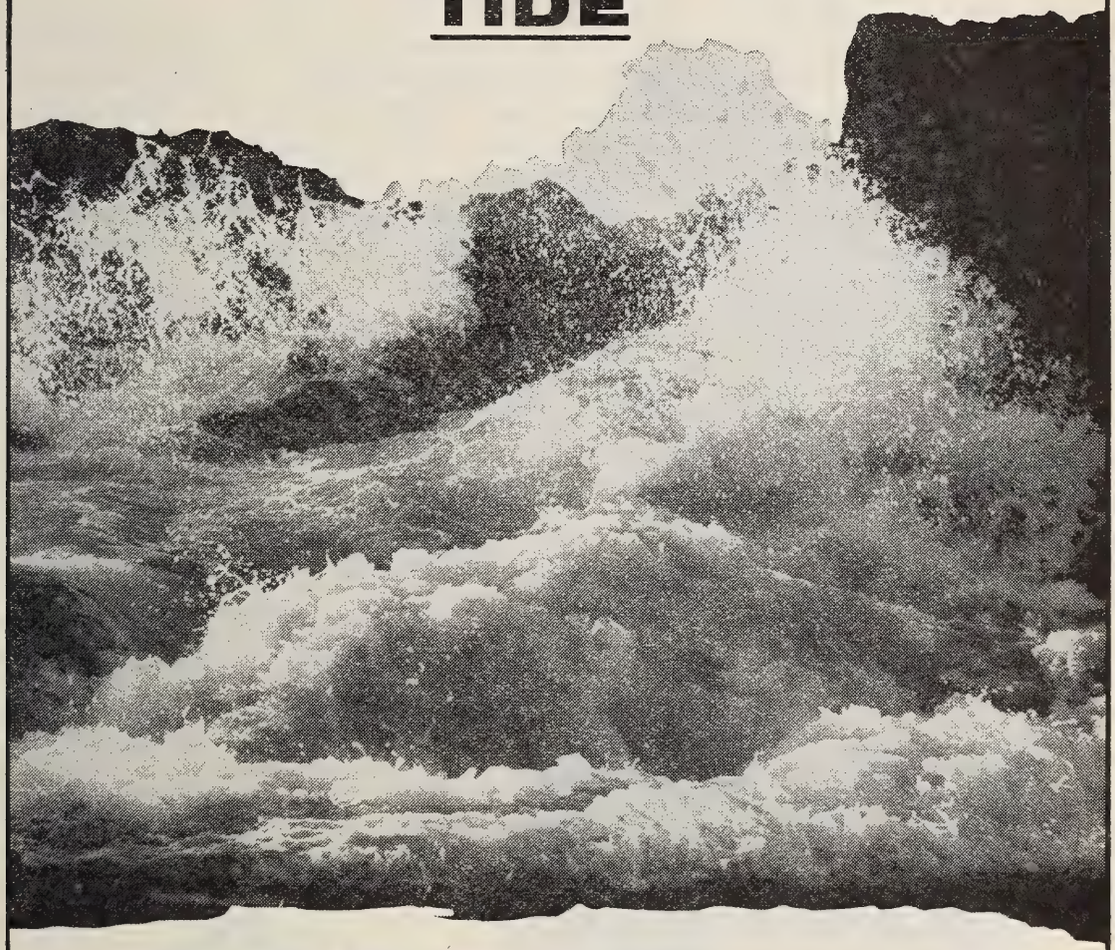
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He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whose Name yclipt was Jone.
Who here entomb'd him Company now bears.
As he did lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God full oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.



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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

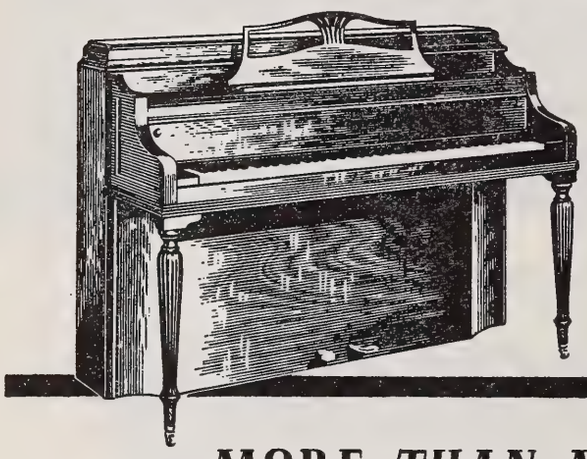
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and contra-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performances in this series of the Boston Symphony Orchestra were on April 29–30, 1955.

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it – he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as



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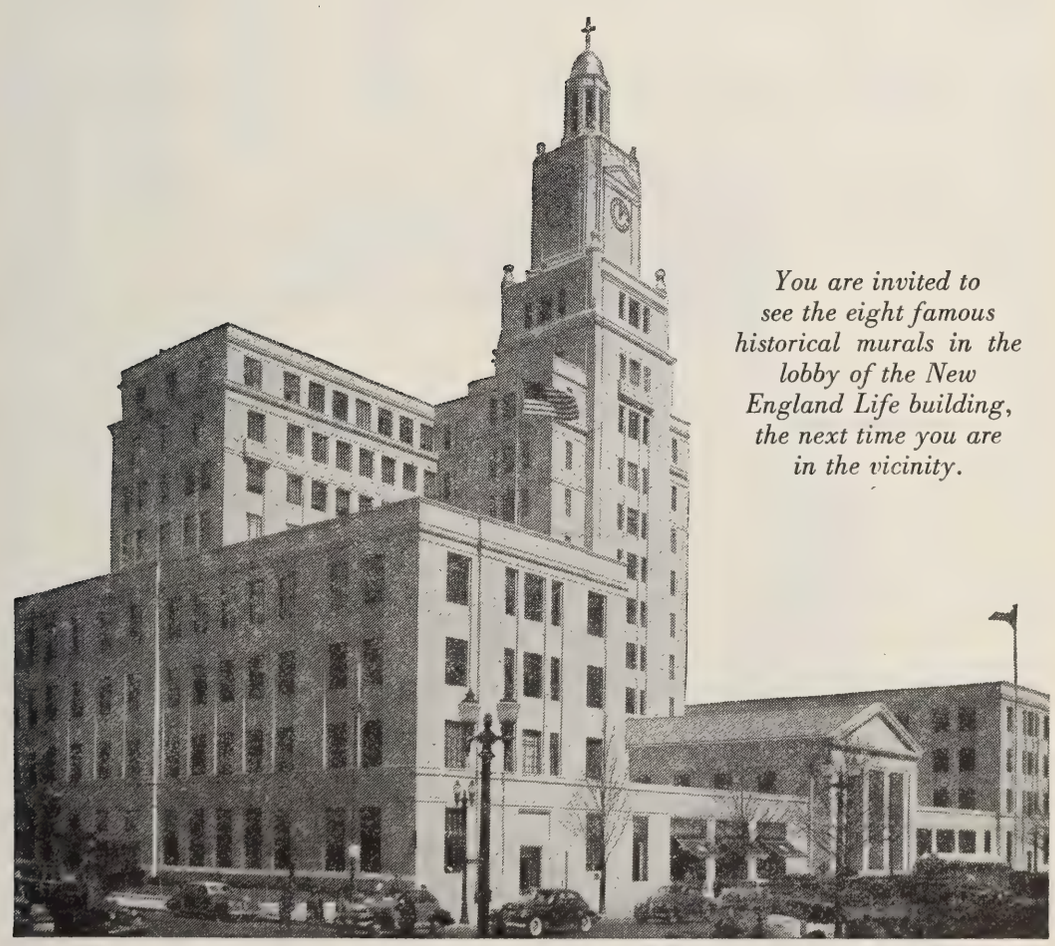
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more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first

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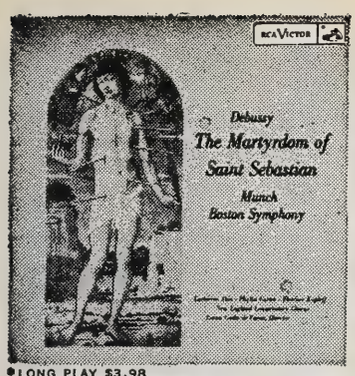
CHINA—FOURTH FLOOR—ANNEX

setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.





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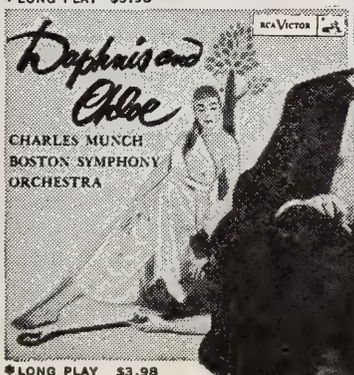


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The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly

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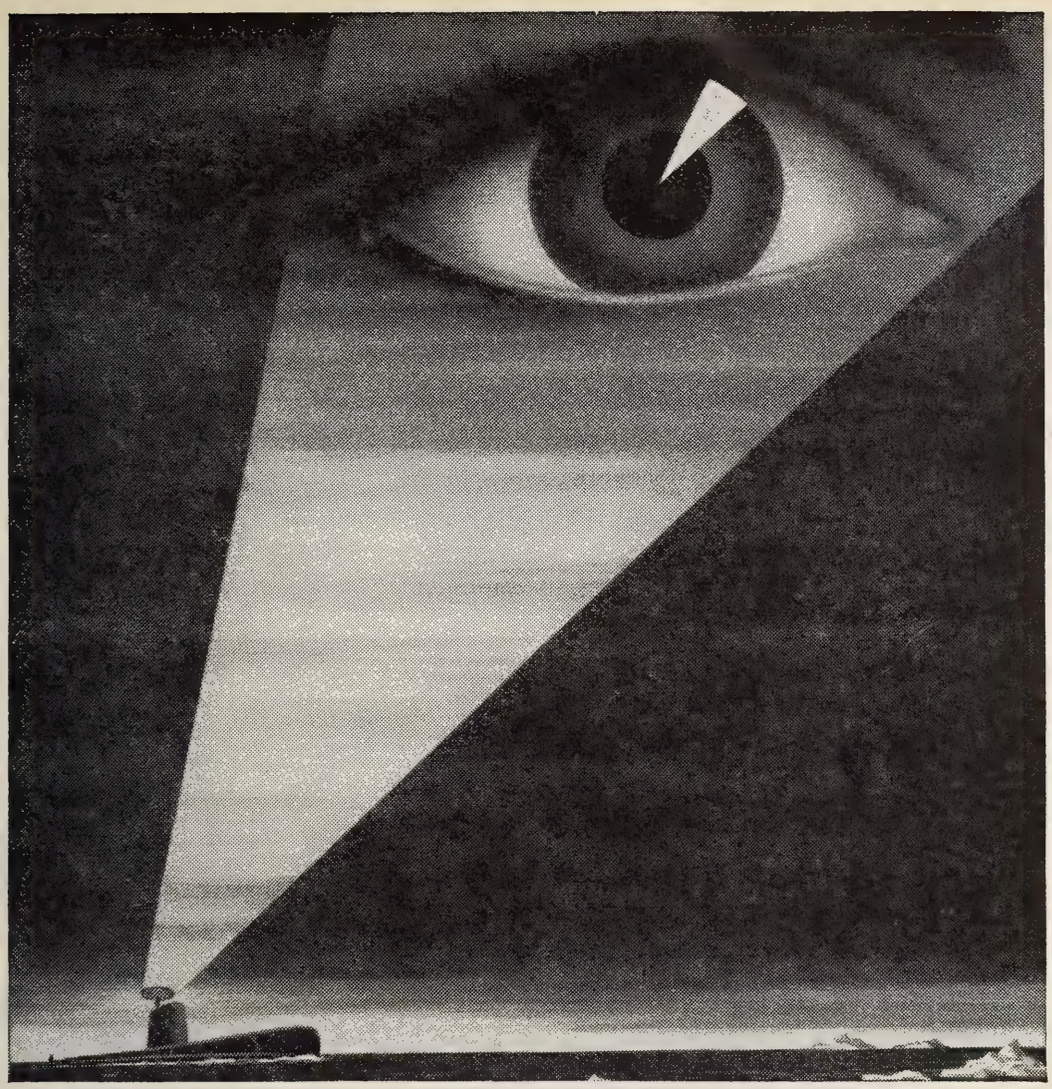
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close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.



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"Conversations with Casals" by Dr. J. Ma. Corredor, translated by André Mangeot, has just been published in England by Hutchinson & Co., Ltd. It is a virtual autobiography in the form of a series of interviews in which the writer offers questions or provocative quotations (here italicized). Pau Casals, answering, is thus drawn to relate both his life experiences and his opinions. A few excerpts from the chapter with the above title are here quoted.

CURIOUSLY *enough, Furtwängler says about the finale of the Ninth Symphony: "This theme — a theme par excellence, a theme of the highest type, the discovery of a great musician if ever there was one, this theme could not be in any way conceived in order to comment or expound one particular text. Just the opposite: it looks as if it were the poem which expounds the theme."*

This theme becomes the musical climax (exclusively musical) of this symphony, but I cannot agree with anyone who says that it was not

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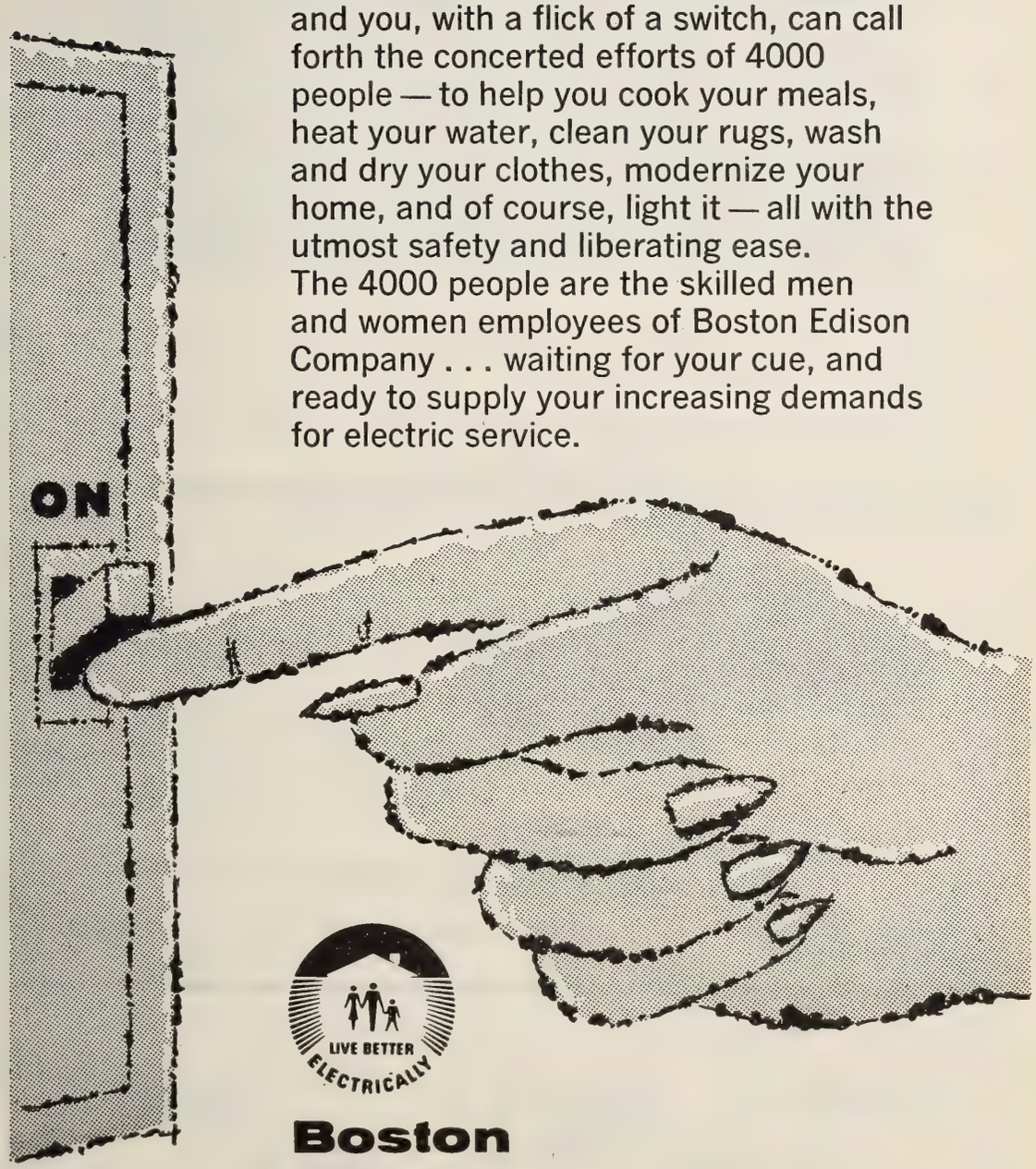


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inspired by the *Ode to Joy*. When I hear it, I get an impression which is almost religious, a sort of feeling of fraternity, and it penetrates me like a glorious musical rendering of the poetical humanitarianism of Schiller.

• •

Is Schubert a symphonist? The Unfinished very often played — the C Major Symphony, not so often. The others . . .?

We are beginning to understand the other symphonies. There was a time when people talked about the lengthiness of Schubert's works. It doesn't exist! One day in Vienna, at the house of Karl Wittenstein, I saw the old manuscript of Schubert's *Second Trio* for piano, viola and violoncello. On it I saw annotations and a cut made by Joachim — it just shows you how wrong great men can be! No cuts are required in Schubert. Joachim made the same mistake as Schumann, Gounod, Grieg and so many others in regard to some of Bach's works.

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In Schubert do you feel that indefinable nostalgia of which he is supposed to have the secret?

If one has to enumerate all the things one can find in his music!

• •



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Many biographers content themselves merely with noting the existence of Schumann's Cello Concerto.

It must be because they fail to see the interest and the value of this work. It is one of the finest works one can hear – from beginning to end the music is sublime.

"Schumann's themes are generally brief, rarely more than four bars, very often written in an ascending line which gives to the melody an interrogative character, very typical of Schumann's restlessness."

That is true!

Talking of Schumann, Furtwängler says "His flights faltered prematurely." Many have spoken of his difficulty, even the impossibility for him in developing his themes. "The conciseness of his themes," says Cœuroy, "has brought about the criticism of 'short inspiration.'"

There is no question of "brief inspiration" with Schumann. I find that in any of his compositions the inspiration never weakens from beginning to end. Schumann is preëminently a person who acts under the influence of some mystical inspiration, what the French call an *inspiré,* and I mean it in its highest sense. The structural elements of his works are those best fitted to his needs of expression, and it would be out of place to speak of any incapacity for development. If his



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(Continued from page 508)

FANTIN-LATOUR

The collection of lithograph prints by Ignace Henri Jean Théodore Fantin-Latour from which those now in the Gallery were chosen, and which belong to the Albert Henry Wiggin collection in the Boston Public Library, is the most complete in existence, having once been the personal collection of the artist.

Germain Hédiard, in an article on Fantin-Latour introducing the published catalogue of the Collection, tells how the owners of a print shop, Cadart and Chevalier, on the rue de Richelieu in Paris, became the gathering place, probably in the year 1861 of a group of young artists — Bracquemond, Manet, Legros, Ribot, Vollon, Jacquemart and Fantin-Latour. They called themselves *La Société des Aqua-fortistes.* Cadart put stones at their disposal, and Fantin-Latour accordingly made his first venture in this medium. In the years following he worked on canvas, but at length returned to what was to become his principal pursuit — etching on stone.

His choice of subject betrays a passion for music and contemporary composers, a passion no less convincing in its delineative result because the art of music was not his own. *À la memoire de Schumann* was an outstanding example. Of Richard Wagner he depicted scenes from each music drama from *Rienzi* to *Parsifal.* He paid his tribute to Beethoven and to Brahms. Among French composers he singled out Berlioz for a whole series of splendid prints, matching the phantasmagoria of that composer with a sympathetic fantasy of his own.

His depiction of *Le Repos de la Sainte Famille* from *L'Enfance du Christ* makes the most, according to Hédiard, of Berlioz's little joke of passing off that modal, quasi-antique excerpt as the music of an ancient master. The drawing might pass, according to Hédiard, as the work of "one of the provincials of Lombardy who once filled the churches of their little towns with their masterpieces."

Also shown in the Gallery are scenes from Berlioz's *Requiem ("Tuba Mirum"),* the ball from the *Symphonie Fantastique,* the "Aeolian harp" from *Lélio, Dans les Montagnes* from *Harold en Italie,* the "Apparition of Marguerite" from *La Damnation de Faust,* and scenes from *Les Troyens.*

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themes are short it must be simply because this conciseness suited his inspiration and not because Schumann could not or did not know how to develop them.

• •

There were some musicians and music-lovers at that time who said that Wagner "killed" melody and also that he gave the wind instruments an importance out of all proportion.

Right from the beginning I thought that Wagner's music was great and that he used very natural means of expression which were easy to understand.

Were you impressed by all his symbolism, his philosophy, and other considerations that were outside the realm of music?

No. I was not interested in those: it was the music which impressed me straight away.

Your friend, Ysaye, having heard Tristan for the first time, speaks of an "annihilation in rapture." When he got home, having taken his shoes off he threw them on the fire, at the thought that in his life one had to give up ecstasy in order to attend to things as dull as unlacing one's shoes.

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I did not throw my shoes in the fire after I heard *Tristan,* but I remember how deeply moved I was, I am sure quite as much as my dear friend Ysaye. There must have been very few musicians of my generation who did not fall under the spell of *Tristan.*

• •

About Brahms' music, Darius Milhaud said, not very long ago, "Bogus greatness, long drawn out."

No, Milhaud is wrong. Brahms is a great composer amongst the great ones.

"Whoever likes or dislikes Brahms cannot avoid his great personality, which is precisely the reason why he is accepted or rejected; his music calls at once for adherence or refusal. There is no middle way." (René Dumesnil.)

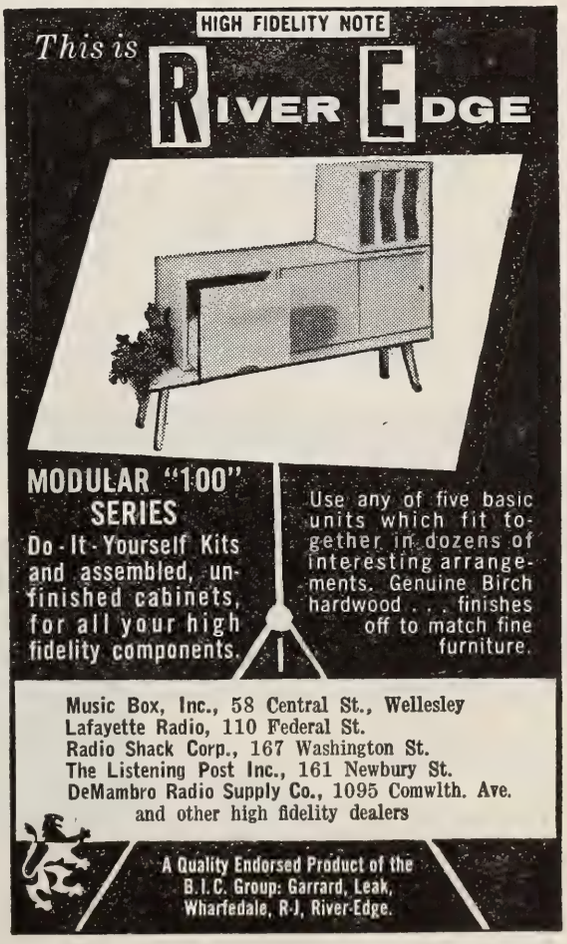
If one is sensitive and not perverse, one can only reject what is bad, ugly or stupid. Are there any trustworthy or truthful people who could apply these adjectives to Brahms' music? Therefore, those people Mr. Dumesnil has in mind in his article have not got the right to intervene

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in the cause of the composer. Brahms' position in France should be made clear once and for all. Mr. Dumesnil could do that very well. He knows that the French public would like to hear Brahms, but that a number of musicians and critics always run him down and try to stop further performances out of pure prejudice. The proof of this prejudice of the critics and composers towards Brahms' music is contained in the false accusation that this music is too Germanic. (The same might apply to Mahler, Bruckner, Reger, etc.) Pierre Lalo, the celebrated critic, is largely responsible for this state of affairs, which spread from France to countries like Belgium, Switzerland (the Romande part), Italy and Spain. It may be due to incomprehension on his part, but I should say it is mostly dictated by bad faith, which is sad to relate. I have known a time, in Paris, when it was impossible to speak of Brahms to Debussy or Ravel, and even to Fauré. It hurts me to think of it. I can remember an article in *Figaro* signed by Alfred Bruneau after a performance of the Brahms Violin Concerto at a concert of the Colonne Orchestra. He only wrote: "Mr. Carl Flesch played the long and heavy concerto of Brahms."

Did Fauré also dislike Brahms?

Fauré always asked me to sit on the jury for the yearly cello competi-

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tion when I was in Paris. One year the candidates had to play a Brahms piece, and I have not forgotten the remarks Fauré made to me on the music!

Some people have said that the misunderstanding of Brahms' music in France could be compared to the same misunderstanding of Fauré's music in Germany. Did you play Fauré in Germany during your tours in that country?

Yes, I have played Fauré in Germany, Austria and in the German part of Switzerland.

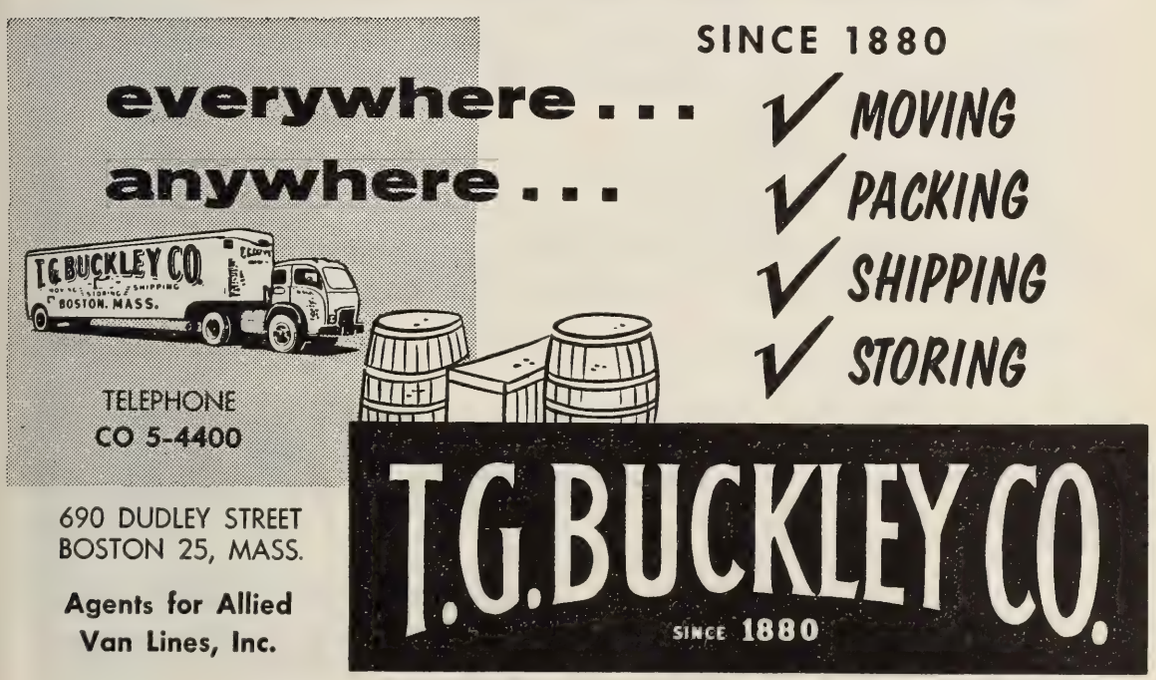
And how did the public take it?

Always very favourably, although I must own that Fauré is almost unknown and little played in Germany.

• •

Numerous musicians think Richard Strauss is the greatest composer of the XXth century.

That is possible. In any case I admire him enormously. In all his work you find such clarity and precision; his way of treating and



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bringing out instrumental colour is positively extraordinary and I doubt anyone having surpassed him in that direction.

What do you think of impressionism?

To my mind musical impressionism, of which Debussy and Ravel are undoubtedly the leaders, is a decadent deviation from the stream of great music. Not that I deny the value of what these two composers have created: their new artistic formula is of great interest and denotes an exquisite poetical charm and is very suggestive. If one wanted to put a label on impressionism (if labels could prove anything) one could write on it "decorative music". Debussy's melodic line is far from being remarkable: it is through his harmonic invention that he has given to his works the interest and charm of which I was speaking.

You knew Ravel when he was very young?

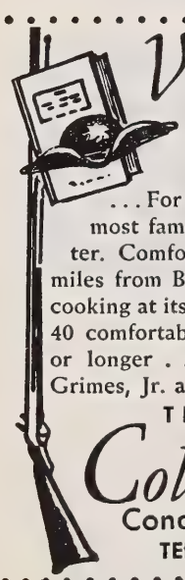
Yes, it was at the time when we all visited Mrs. Ram. In those days Ravel was still a student attending Fauré's composition classes at the Conservatoire. He asked me one day to listen to one of his latest compositions. It was the *Pavane pour une Infante Défunte.* I told him that (as I thought) it was a masterly little work. He was surprised, as I remember it, and, of course, as I told you, he was still a student.

Enesco used to ask: "Who is not touched by the charm of Ravel or Debussy? But, besides this charm, I should like some broader and more spacious music" (I cannot vouch that these are his actual words, but it was what he meant).

I quite agree with Enesco.

And what about Fauré?

Fauré may have contributed to the impressionist school of music with his great delicacy and his capacity for harmonic invention, but



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he derives from the central growth of art. To use a simile, we could think of Fauré as coming from the trunk of great music, while Debussy and Ravel are only offshoots of a branch.

I have heard it said that Fauré had the rare privilege of being "the man of his work".

Yes, both as a man and as a composer we find in him a deep and exquisite nature.

. . .

Did you know Schönberg well?

Yes, I was in touch with him, I followed his evolution and, through conversations I had with him, I know what his anxieties and aspirations were. I know where he stands, and when I hear that he and some modern composers are put together in the same category I say: No, there is a mistake. In Schönberg we have a man who deliberately chose the path of research with complete sincerity towards himself. Some people thought that, because he was successful, he allowed himself to write insignificant works in the belief that they would naturally be

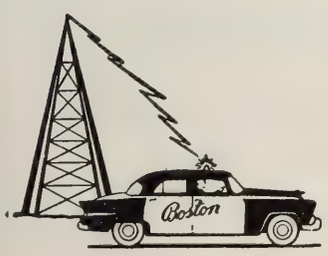
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applauded by people who were unable to understand his compositions, but wanted to look as if they did.

Schönberg was not like that: he had musical genius and he revered all composers who deserved it. (What would some of the iconoclasts of our time say if they had heard him say, as I have, how well he understood and admired even a composer like Donizetti?)

With the prophetic instinct of his race and his profound devotion to music he wished to explore unknown spheres, like atonality, with the object of finding out what could be done with it. His attitude was one of self-sacrifice – it consisted of putting on one side the "known" methods (in which he excelled) in order to penetrate into the "unknown". His goal was not to break with the past, but to increase the treasures of music with the new possibilities produced by his researches.

What was he like as a person?

Oh, delightful! Very simple, full of charm and possessing a brilliant intelligence.

• • •

What do you think of the result of Schönberg's innovations?

By and large I think that some of his ideas will help in the normal (but not purely cerebral) development of music. But, on the other hand, I think that some of his innovations will prove fruitless. I remember one day in Vienna when Schönberg talked to me of his plans. In spite of all his enthusiasm, I could not escape the vision of the abyss which was opening beneath his feet!

• • •

What impression did Alban Berg's "Wozzeck" make on you?

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That of a master who moves in a world that is not mine.

Do you think of atonality as fundamentally wrong?

Not wrong in principle. I have used it myself to describe some kind of musical vision, especially in my *Sardana* for 'celli. But before and after these descriptive passages, I have written some real music. (Vincent d'Indy wrote to me about my *Sardana* for 'celli congratulating me and explaining that he agreed with my way of using atonality. At the end of his letter he quoted a bit of the *Sardana* that he specially liked.) A composer has a right to use any means, even atonality, at a given time. We find Bach, Chopin and Wagner using it as a means to create an impression. But can music be reduced to a series of impressions as our modern composers try to do? It has no sense. It is absurd to turn atonality into a system.

. . .

You told me once that one could establish a parallel between Picasso and Stravinsky.

Yes.

Picasso has said: "All my pictures are only experiments."

For centuries the masters of music have kept their experiments to themselves and thought that they should only give to listeners the works which they had felt, thought over and allowed to mature.

One cannot stop evolution in the Arts.

We should not confuse natural evolution with a complete rupture with the past. A musician can get rid of restraints and find his own way without breaking, in a fit of temper, with all the ties which connect

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him with the experiments of his predecessors. Evolution following a normal course has always existed, and always will exist.

"We used to think that when an artist had originality it was revealed without effort on his part. We found that the pleasure of the unexpected was born of those occasions when we were denied the pleasure of the expected. The variety, the very modifications a musician brought to the construction and the language used, were worked out within the accepted framework. But, in most present-day compositions, since the listener is unable to anticipate anything while the music is going on, the sensation of the unexpected has disappeared." (Max d'Ollone.)

It is true. The exaggerated desire for originality leads to worse aberrations. Each one of us possesses as much originality as the most modest creation of nature. How many leaves are on this tree in the garden, and yet there are not two alike! If you see a friend coming in the distance you will know him by his gait; there is no need for him to gesticulate in any fancy way in order that you may know who it is. Why? Just because he has his own characteristics, his originality in fact. In music it is easy to gesticulate and talk nonsense, in order to appear original; the difficulty is to put one's own mark on a composition while using the accepted language which is comprehensible to all.

. . .

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Prokofieff said: "I have been trying to find a melodious and clear language without renouncing the harmonic and melodic shapes universally acknowledged. And this is where the difficulty comes in: to write music with a new clarity."

The great masters have used the recognised harmonic system, but they have done it with such art and individual genius that their works always seem new. In Bach and Mozart I can easily perceive a "new clarity". I think that Prokofieff and Bartók are both extraordinarily gifted musicians. Some of their compositions will certainly survive triumphantly the test of time. The rest of their work I am not so sure about.

And Hindemith?

I have not seen Hindemith since 1932, when I played with him, Schnabel and Huberman in Vienna at some chamber music concerts I shall never forget. Never mind what his theories were; he has left unmistakable proofs of his remarkable talent as a composer.

A critic wrote about one of his last works, "Nobilissima Visione," that Hindemith has used again "a language which speaks to the heart".

All to the good.

What of Milhaud?

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Milhaud has a great gift for composition and has given us some magnificent works. It is a pity that he also thought he had to be "modern" at all costs. I have a most touching letter from Milhaud in which he tells me of the impression I made on him the first time he heard me, when he was very young.

Honegger?

It seems to me that he is one of the contemporary composers of greatest musical value. (I think that the best composer of our time is Ernest Bloch.) In spite of his "modernism" Honegger refrained from going beyond certain limits. He has been influenced by modern tendencies but has known how to choose some innovations and reject others, while remaining faithful to what we may define as a musical idea, the thing that so many contemporary musicians have just abolished.

Musicians as modern as Honegger and Hindemith have said about dodecaphonism: "This serial system prides itself on having very strict rules. These people look to me like convicts, who having shaken off their chains, voluntarily tie up their feet with weights in order to run quicker! . . ." (Honegger.) *"One can invent as many arbitrary rules of this kind as one chooses. But if one chooses to use them to produce a*



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new style of musical composition, I think one could find other rules less narrow and more interesting. The idea of dodecaphonism seems to me more theoretic than all the pedantries of the professors of traditional harmony." (Hindemith.)

I am delighted to hear that Honegger and Hindemith say those things. What is necessary is that composers understand the art of expressing oneself musically. Those who have nothing to say should do something else. And those who truly feel a deep necessity to compose should do so in ways which may be new but which must in any case be simple and comprehensible. I insist: It is not the procedure that matters, but the result. In the long run, time will choose, and give to everyone the place he deserves.

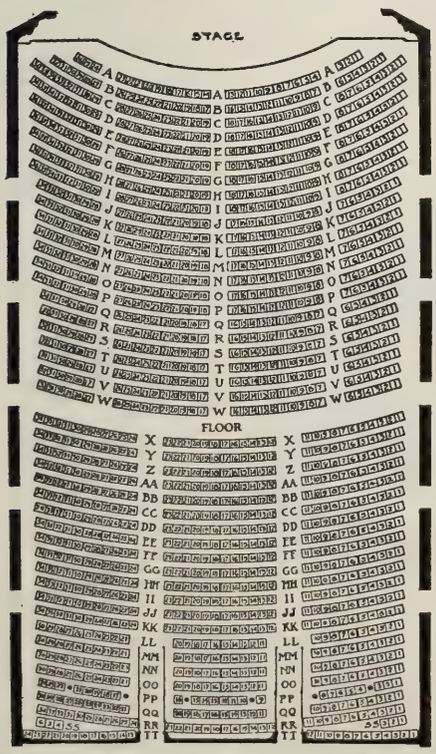
Simplicity in forms of expression has never been prejudicial to a sincere creator, for he always knows that originality is above all a gift. I have heard a lot of music in the course of my long career, but every time I hear Haydn I have the impression that I hear some newly dis-

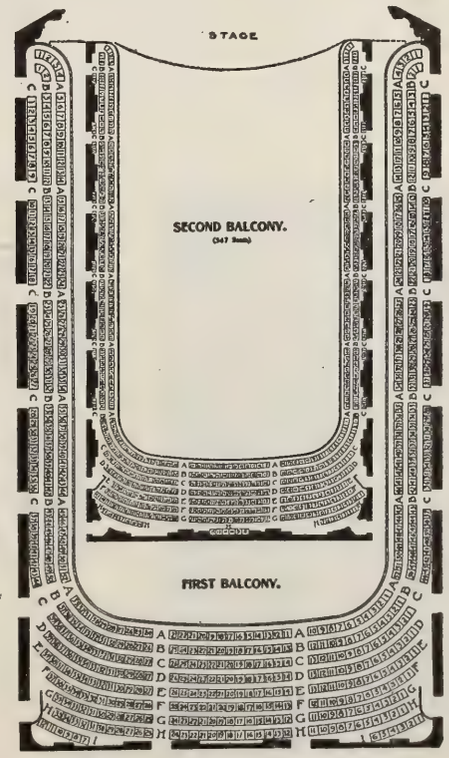
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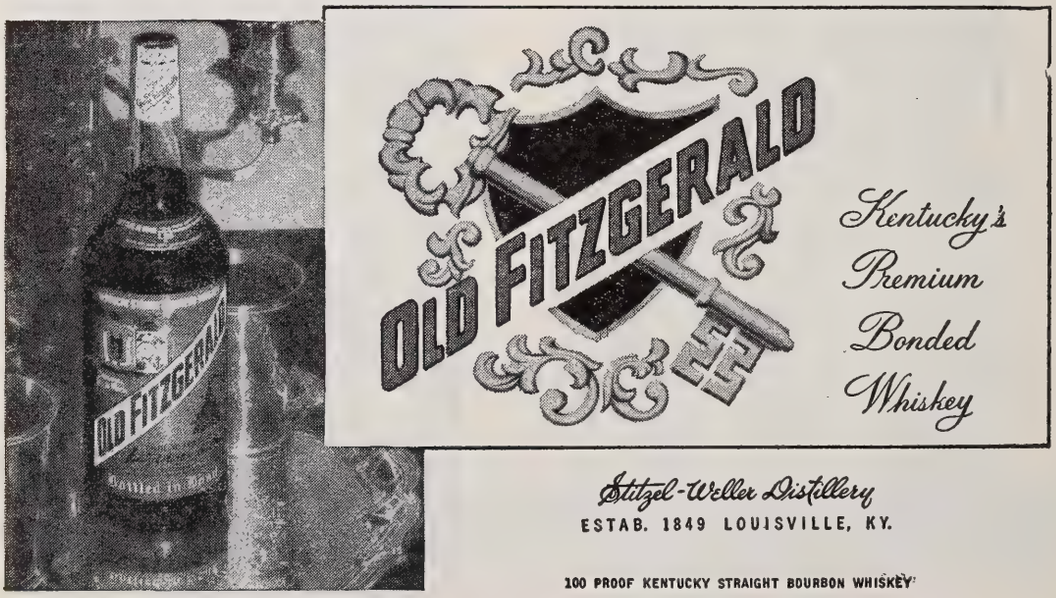
covered thing. Great music, if well performed, is sufficiently rich to keep intact the sense of novelty and to increase the desire to hear it again.

Honegger is very pessimistic on the future of music: "At present, what plays the most important part in compositions is the use of rhythmical shock in contrast to voluptuous melody. At the present rate we shall have by the end of this century an elementary, barbarous music which will combine elemental melody with brutally scanned rhythm. This will admirably suit the deformed ear of the music-lover of the year 2000!"

I do not share these pessimistic views. Aesthetically, the receptive faculties do not disappear any more than the discriminative moral faculties. There are periods of crisis and straying, but man finds again the notion of things that are beautiful and pure.

Furtwängler says: "Technical questions like tonality and atonality, historical considerations, are all secondary in relation to this other question: in which proportion does the music of today represent adequately what we are? How much of ourselves do we find in this music? This question is positively a question of conscience: it would determine the truth of our musical expression and the authenticity of our existence as musicians."

These words seem to hit the nail on the head. The criterion of conscience is what will prevail in the end, because the great things of humanity will never change and what we shall always find in artistic creation is the man, the man in flesh and blood and not an abstract thousands of years old, like Chinese and Indian poetry. They have the same reason for existing as our true music has. Their life is the same today as in all eternity.



SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, November 24, 1944 (Leonard Bernstein conducting), March 5, 1948, and October 24–25, 1952 (Richard Burgin conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps and strings.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they

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unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

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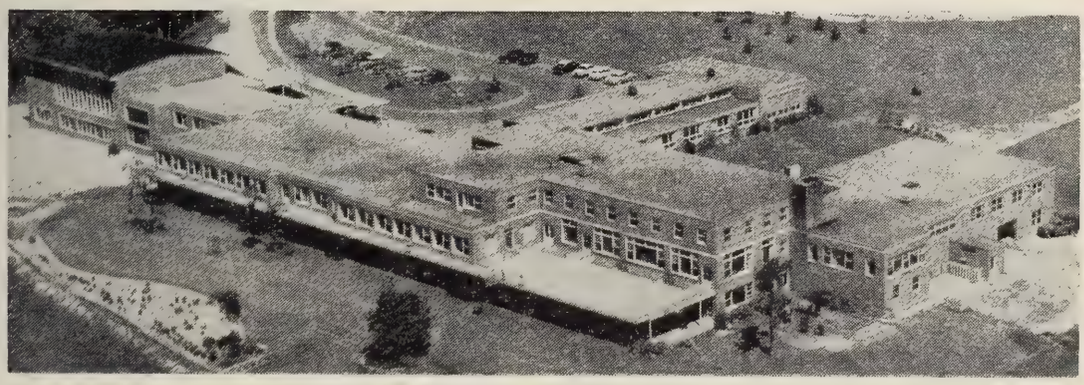
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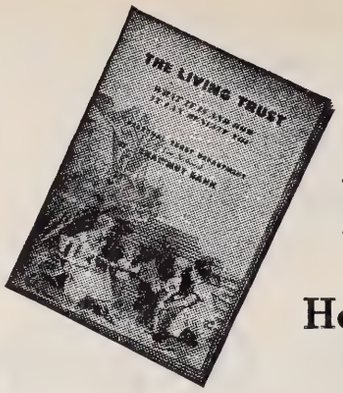
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SYMPHONIANA
Exhibitions
The Barnet Collection
Ravel in Person

EXHIBITIONS

Photographs by members of the Boston Camera Club are on view in the Gallery this week and during the next pair of concerts.

A collection of lithograph prints by Fantin-Latour, of which Berlioz and his works are the subject, is still on view. There are also etchings depicting the Madonna and the Infant Christ by Arthur W. Heintzelman. All have been kindly loaned by the Boston Public Library. The prints by Fantin-Latour are a part of the Albert Henry Wiggin collection.

• •

THE BARNET COLLECTION

John S. Barnet has generously presented to the Boston Symphony Orchestra a fine collection of musical instruments. They are on display, together with the Casadesus Collection, at the end of the first balcony corridor (left). They are as follows:

Persian

Shogar, 18th century—Ancestor of the modern cello—a bowed instrument (bow missing). Fine inlay resembling cloisonné.

Setar, 18th century—Guitar-like instrument—fine inlay work.

Setar, 19th century—With two miniatures, one of a woman playing the instrument.

Setar, Late 19th century—Inlaid with mother-of-pearl.

Setar, 18th century—Large instrument, also to be plucked. Made from a single block of mulberry wood.

Dambak, 18th century—Drum with fine inlay work. When placed upside down can be used as a large vase.

Dargè, 18th century—The Persian tambourine with metal rings inside the frame. Frame inlaid with fine work similar to the Dambak.

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2 Nays—Modern bamboo pipes used by Persian shepherds (interchangeable mouth-pieces).

Chinese

Crash Cymbal—30 or 40 years old.

Tom-Tom—30 or 40 years old. Heavy pigskin with painted design in color.

Tambourine—19th century, made of snakeskin, inlaid with bone—hexagonal shape.

Tom-Tom—19th century. Brown wooden sides—brown skin decorated with raised design.

Guatemalan

Drum—Modern Guatemala.

Reed Pipe—Modern Guatemala. Bought from the player on the steps of a small church near Chichicastenango.

Pair Chichines—Modern Guatemala (called Maracas in Cuba). Bought in Antigua.

Miniature Drum—Modern Guatemala.

Spanish

Castanets—Spain—30 or 40 years old. Purchased in Granada.

Indian

5 Small Bells—Modern India. In brass—used by dancing girls in India.

A fine Hindu instrument, with painted decoration and inlay, presented to the Orchestra by the late Ernest B. Dane, is included in the collection.

• •

RAVEL IN PERSON

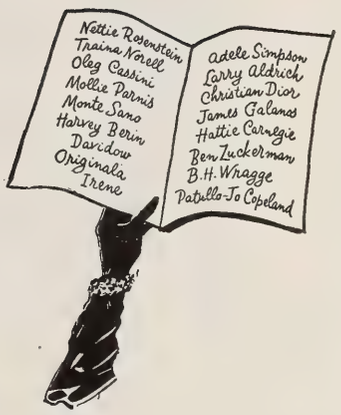
Victor I. Seroff, in his biography of Maurice Ravel, gives the following word picture of the composer as a young man:

Although very sociable, at a first meeting Ravel held himself aloof. He spoke in a rather hollow voice without any particular accent. A characteristic mannerism, whenever he made a caustic remark, was to slide his right hand behind his back and standing as though he was about to pirouette, to lower his eyelashes, covering the malicious gleam in his eyes, and to drop his voice in the last part of the sentence. Ravel listened attentively, always letting a few minutes

(Continued on page 595)

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HONEGGER......"Rugby, Mouvement symphonique"

DEBUSSY....."Rondes de printemps" (Image No. 3)

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RICHARD BURGIN studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad, where he was a fellow pupil with Toscha Seidel and a boy named Jascha Heifetz. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He was concertmaster and soloist of the Leningrad Symphony Orchestra, the Helsinki Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concertmaster he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Max Fiedler and Arthur Nikisch, likewise as concertmaster under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsinki. At Stockholm and Christiania he was assistant teacher with Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet. In the fall of 1920 he came to America to be concertmaster of the Boston Symphony Orchestra. In 1921, he organized the Burgin String Quartet. Mr. Burgin is the Associate Conductor of the Orchestra, and has conducted many concerts. On the faculty of the Berkshire Music Center at Tanglewood he is in charge of the chamber music and has often conducted amateur or student orchestras.

France made him Chevalier of the Legion of Honor in 1955.

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THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein*.

Das alte Jahr vergangen ist,
Wir danken dir, Herr Jesu Christ,
Dass du uns in so grosser G'fähr
Behütet hast lang' Zeit und Jahr.

(The old year is past — we thank Thee Lord Jesus, that through the long year Thou hast protected us in such great danger.)

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DID YOU KNOW that Pierre Monteux, who led the Orchestra from 1919 to 1924, was the first conductor to introduce modern music—in quantity—to Boston audiences ... that Stravinsky's *Sacre du Printemps,* in particular, created a storm of controversy in Boston, as it had in Paris ... that Boston audiences contented themselves, however, with pointedly leaving the hall in mid-performance, while their Parisian counterparts had mounted a full-scale riot ... that one Boston gentleman remarked—on his way out—that he expected to hear that kind of music in hell?

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"RUGBY, MOUVEMENT SYMPHONIQUE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

Arthur Honegger composed *Rugby* in 1928. It was first performed by *L'Orchestre Symphonique de Paris* at its inaugural concert on October 19 of that year, under the direction of Ernest Ansermet. The piece was introduced to Boston, January 11–12, 1929, when the composer conducted the Boston Symphony Orchestra as guest in a program consisting entirely of his own music.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and timpani, strings.

HONEGGER composed three works which he entitled *"Mouvement symphonique"*: the first was *Pacific 2-3-1* (1923); the second, *Rugby* (1928); the third, composed in 1932–1933, had no descriptive title.* The literalness with which the composer had presented a tonal locomotive was not to be found in *Rugby,* wherein he disclaimed anything more graphic than a general exuberance of muscularity

* ***Pacific 2-3-1*** **was introduced at the Boston Symphony concerts by Serge Koussevitzky October 10, 1924;** ***Rugby,*** **January 11, 1929;** ***Mouvement symphonique*** **No. 3, November 3, 1933.**

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rhythmically expressed, a formal approximation of the motions, the checks and balances sensed in the opposing teams. The third "Orchestral Movement" remained noncommittal.

When *Rugby* was first performed, commentators were struck at once by the absence of percussion. In *Pacific 2-3-1* Honegger had depended heavily upon drums, cymbals, or tam-tam to convey the clash and grind of machine power in motion, mechanical, inflexible; in *Rugby* he seemed to avoid hard percussive rigidities as if seeking the supple interplay of athleticism.

Honegger had admitted a great interest in locomotives. He protested in 1928 a similar fondness for *"le sport."* He told his biographer, Willy Tappolet, that he had played football at school at the age of six, or rather rugby, which he preferred. "I am very fond of the game of foot-ball (*sic*), but rugby appeals to me even more. It seems to be more spontaneous, more direct, closer to nature, than the game of foot-ball, which is more scientific. I am fully aware of the studied rhythms of foot-ball, but I feel even more attracted to the savage, sudden, unorganized, and abandoned rhythm of rugby. It would be a mistake to look upon my work as program music. I have sought simply to express in my language as a musician the thrusts and counter-thrusts

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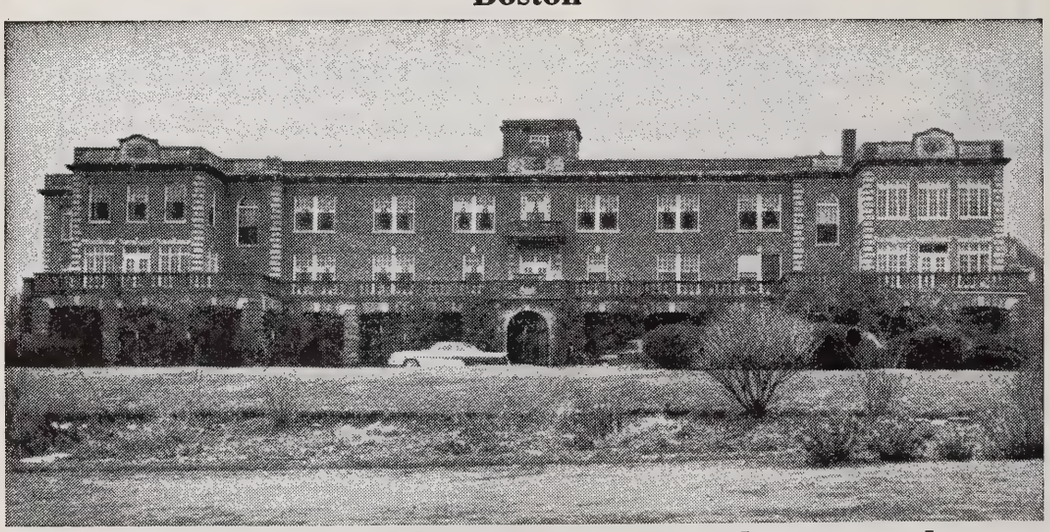
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of the game, the rhythm and color of a match in the stadium of Colombes (I feel honor-bound to indicate my source). That is the reason that this short composition carries the name 'Rugby.' "

Mr. Honegger gave an account of his triple intentions to André Obey: "1. It opens with a kind of euphoria, an outburst of hopeful, abundant enthusiasm. 2. It conveys the phases of the game at the same time unexpected and fateful — the sudden action of dribbling in the front line, the descent of the three-quarterbacks, fumbles, scrimmage, dodging, cross plays. 3. Finally, the general sense of well-being, vibrant in the open air. For each of these visual or active elements there is a corresponding theme, a rhythmic motive, a melodic contour, these interacting according to the laws of a sort of musical rugby. They build up the work according to the rules of orchestral play and with the same rigor in development and progression that is usually required in absolute music."

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"RONDES DE PRINTEMPS" (IMAGE NO 3)

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Rondes de Printemps, completed in 1909, the third of the *Images,* was first performed on March 2, 1910 at a concert organized by Debussy's publisher Durand, the composer conducting. The first performance in America was on November 15, 1910, by the New York Philharmonic Society, conducted by Gustav Mahler. Ten days later (November 25) it was introduced in Boston by the Boston Symphony Orchestra. Max Fiedler, the conductor, repeated it ("by request") on December 16. There were later performances on April 13, 1917 and January 19, 1923. The score is dedicated *"À Emma Claude Debussy . . . p.m., son mari, C. D. (1909)."*

The orchestra called for consists of 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, timpani, triangle, tambourine, cymbals, celesta, 2 harps, and strings.

IN THE year 1905 Debussy planned three *"Images"* as compositions for two pianos. They were to be called, so wrote the composer to his publisher, *"Gigues Tristes," "Ibéria,"* and *"Valse."* Debussy lingered over the scores, and they gradually took orchestral form.




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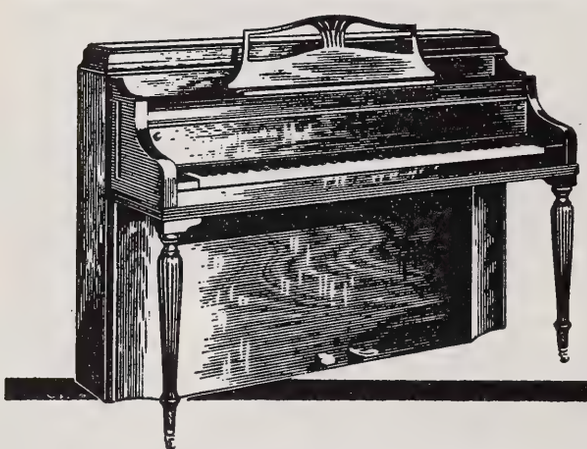
By Christmas of 1908, *Ibéria* was completed in full orchestral draft. *Rondes* was completed and delivered on the 19th of May of the year following. *Gigues* did not come into the publisher's hands until 1911, when final details of the orchestration were left to André Caplet.

There is nothing canonic about the *"Spring Rounds."* Debussy, working upon the piece, warned his publisher, Durand, not to expect anything formal that the title might imply. He wrote on August 23, 1908: "The *Images* will be ready if I can manage to finish *'Rondes'* as I wish and as it should be. The music of this piece has an insubstantiality of its own, and is not to be handled like a robust symphony which walks on four feet (sometimes they get through on three).

"I tell myself with increasing assurance that music in its very nature is not a thing to pour into a rigid and traditional form. It is a thing of color and rhythms. That idea is a stupidity of cold-blooded imbeciles who climb upon the backs of the Masters, these having for the most part simply made the music of their epoch!

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On the score of *Rondes de Printemps* is a motto taken from the Maggiolata, the spring festival of medieval Florence:

Vive le Mai, bienvenu soit le Mai
Avec son gonfalon sauvage!

It has been pointed out by Laloy that each of the three *Images* has a different national thematic germ. *Ibéria,* of course, derives from Spain, *Gigues* is suggestive of an English or Scottish jig tune, *Rondes de Printemps* turns to a French play song *"Nous n'irons plus au bois,"* this last having also appeared in Debussy's *"Estampe"* for piano, *Jardins sous la pluie.* The three works are not unified into a suite by this slightest of common denominators, nor yet by the vague and noncommittal title *"Images."*

Although the composer numbered this as the third in order, it is more like a scherzo than a finale (in spirit, not in form). The mood is light, transparent, opening and proceeding in a shimmering atmosphere of tremolo strings. The integrating characteristic of the entire piece is a persistent triplet rhythm, taking the form of 6-8, 15-8, or 9-8 measures, lively and lilting always, increasing in urgency up to the last chord, a harp glissando. The use of the folk tune is subtle rather

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CHINA—FOURTH FLOOR—ANNEX

than naïve. It is lightly alluded to rather than boldly quoted, fragmentarily (and piquantly) worked in rather than traditionally developed. Louis Laloy, Debussy's militant champion when the *Images* first appeared, summed up *Rondes* when he described its "single idea, which now glides, now runs through light fronds of melody, until it joins in a breathless dance, whirls wildly for a moment, then grows calm and vanishes into clear air."

Philip Hale has written in these programs:

"Both the air of *'Nous n'irons plus au bois'* and the refrain appear in veiled form and rhythmically changed; the former, as in the theme for oboe solo, 'gracefully and gaily' early in the work and in the forte passage for strings, wood-wind instruments, and horns that follows soon afterwards.

"It may be said that the composition is based on two sections: the first, a sort of introduction, *modérément animé,* with a short figure first occurring in the bassoons; the second, *un peu plus mouvementé* (15-8) with a triplet figure given to wood-wind instruments.





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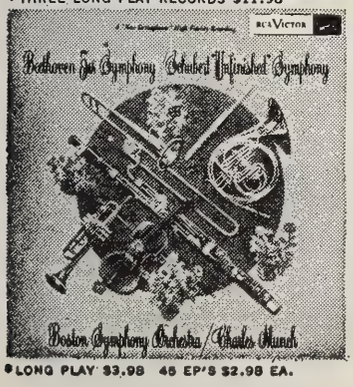
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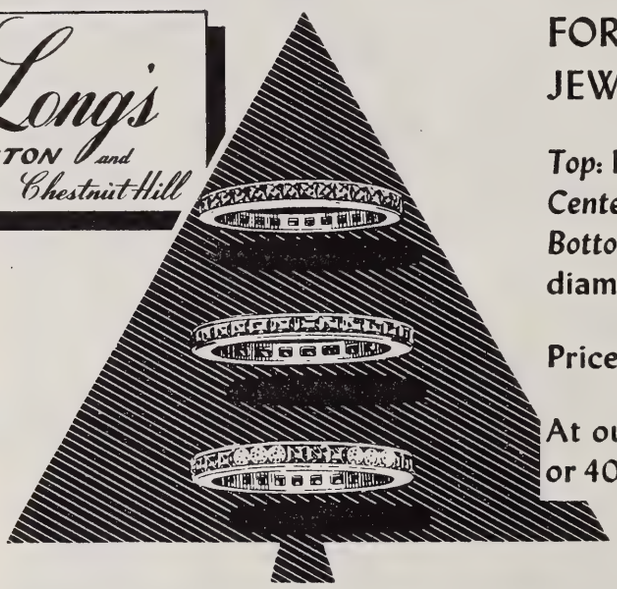
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"The chief characteristic of the Rondo or Rondeau is the return of some pregnant thought, a recurring refrain. The first section was so contrived that it could furnish the end, and the reprises were usually three of four in number. Johannes Mattheson in 1737 declared that the rondeau awakened cheerfulness: 'The 136th Psalm is nothing but a Rondeau. Luther names it a litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul.' But Debussy, writing *Rondes de Printemps,* was not obsessed by academic thoughts."

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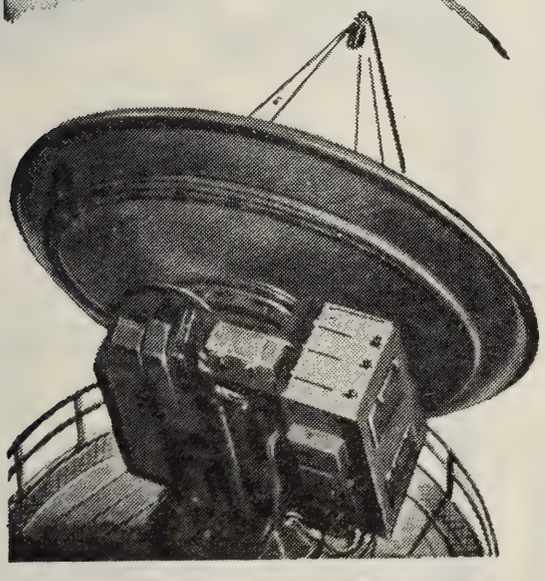
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"PAVANE POUR UNE INFANTE DÉFUNTE"

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Ravel composed his *"Pavane"* as a piece for piano in 1899, and in this version it was first played in public by Ricardo Viñés at a *Société Nationale* concert on April 5, 1902. In 1910 Ravel set the work for the following orchestra: 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, harp and strings.

The Pavane was performed at these concerts October 29–30, 1937, and November 30–December 1, 1945 (Paul Paray, conducting).

THE fanciful title with its antique air (it is usually translated "Pavane for a Dead Infanta") suggests an elegy for a princess in the old courtly Spain where this dance was much cultivated in its time. The pavane, known in England as "pavan" or "pavin," was a grave and ceremonious dance of the 16th and 17th centuries. It was often followed by a lively galliard, a succession which was later supplanted in instrumental suites by the saraband and gigue. "According to some authorities," writes W. B. Squire in his article on the pavane,



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contributed to Grove's Dictionary, "the name is derived from the Latin *'pavo,'* owing to the fancied resemblance to a peacock's tail, caused by the robes and cloaks worn by the dancers, as they swept out in the stately figures of the dance. . . . At state balls the dancers wore their long robes, caps and swords, and the music was performed by sackbuts and oboes. In masquerades, pavans were played as processional music, and were similarly used at weddings and religious ceremonies. Like all early dances, the pavan was originally sung as well as danced."

Victor I. Seroff, in his informative biography of Ravel, tells us that this *"Pavane,"* composed in 1899 as a piano piece, drew what might be called popular attention to the young composer for the first time. He was not too pleased that his first taste of wide favor should have come through what he later called "an incomplete and unaudacious work."

"This piece," wrote Seroff, "became a favorite with the ladies, young and old, who gave the composition all sorts of romantic backgrounds. Those who wished it to be of Spanish origin attributed its inspiration to Ravel's mother, who was supposed to have told him about the ritual dances at the cathedral in Seville. Others pointed at the pictures of Velasquez and finally, a decade later, some wove into it Raymond

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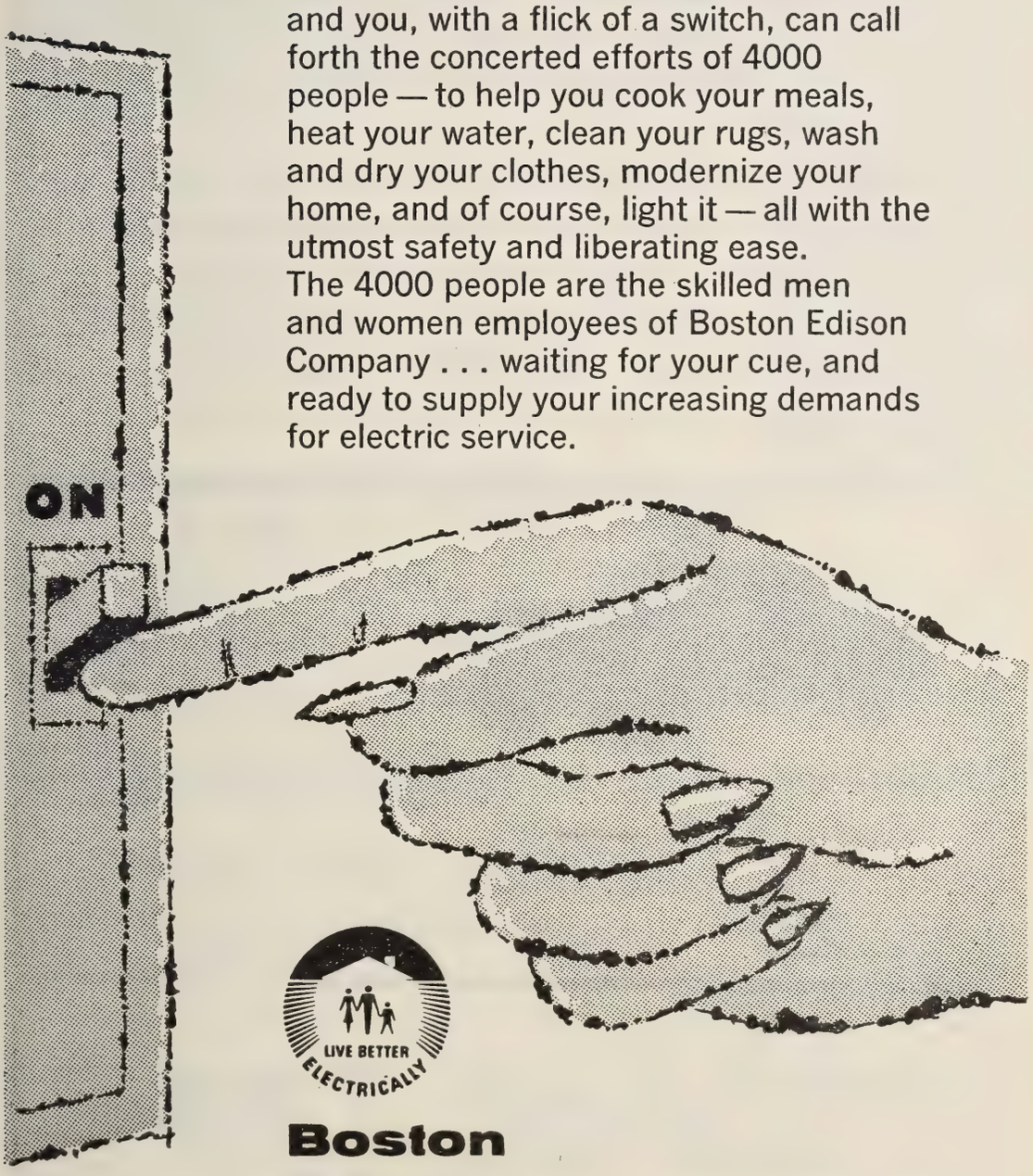


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Schwab's fable *L'Infante porqué-porqué,* written and dedicated to Ravel in 1910. As a matter of fact, none of these had anything to do with the title of the piece which, as Ravel himself said, he chose solely because of the alliteration.

"In 1925, when Ravel visited the interpretation course at *L'École Normale* in Paris, he is quoted to have said, 'Do not attach to the title any more importance than it has. Do not dramatize it. It is not a funeral lament for a dead child but rather an evocation of the pavane which could have been danced by such a little princess as painted by Velasquez at the Spanish court.' And to a young pianist whom he heard play the composition Ravel said, 'The next time remember that I have written a "Pavane for a deceased princess" and not a "Deceased pavane for a princess" . . .'

"Thus, at the age of twenty-five, with a dozen pieces composed and either already discarded as the products of his youth or used as sources for his later compositions, Maurice Ravel met the twentieth century rather poorly armed except for a small group of followers who believed in him, and his own assertion that he had found what he wanted to say and that he was sure he would say it, a century in which — if he did not entirely change the course of French music — he certainly left a definite imprint of his own."



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ALBORADA DEL GRACIOSO

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *Alborada del Gracioso,* in its orchestral version, had its first public performance under Georges Longy from the manuscript, at the Boston Orchestral Club in this city, February 16, 1921. The orchestral score was published in 1923, and was performed at the Boston Symphony concerts January 18, 1929, with E. Fernandez Arbos as guest conductor. It was performed January 30–31, 1942, and October 27–28, 1944, Richard Burgin conducting.

The orchestration consists of wood winds in twos, with piccolo, English horn and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, crotales, triangle, tambourine, castanets, side drum, cymbals, bass drum, xylophone, 2 harps and strings.

IN 1905 Ravel wrote a set of five piano pieces under the title *"Miroirs."* They were *"Noctuelles," "Oiseaux tristes," "Une barque sur l'Océan," "Alborada del Gracioso,"* and *"La Vallée des cloches." Alborada del Gracioso,* as well as *Une barque sur l'Océan* and *La Vallée des cloches,* he later set for orchestra. Ravel exploits a characteristic rhythm through the score of the *Alborada,* but (unlike his later



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(Continued from page 564)

pass in silence as though he were turning over in his mind the phrase he had just heard before he finally answered, thus giving the impression of being obstinately argumentative.

He seems to have suffered particularly because of the abnormally small size of his body: Ravel was just about five feet tall. Fear of not being noticed or, worse still, of being criticized, was part of the reason why Ravel paid so much attention to his physical appearance. He periodically changed the way he wore his hair and his abundant whiskers. At one time he displayed a long pointed beard, later he wore it with two whiskers à la Franz Joseph, before he finally, in 1911, shaved his face clean and had his hair cut the way it appears in the familiar photographs.

Despite the meager means of his family (Maurice was not earning any money himself), Ravel paid minute attention to the choice of his wardrobe: his suits, hats, shoes, waistcoats, socks, ties, and an assortment of little handkerchiefs for his breast-pocket, all had to match and none were of conventional taste. At the age of twenty-five, as well as at the age of fifty, Ravel would consult his friends about the materials from which his shirts and suits were to be made, carefully examining the samples which he carried in his pockets, and making the final decision only after long and serious deliberation. It seems that later in his life Ravel claimed with great pride to have introduced the fashion of wearing fancy waistcoats and that when someone remarked on his dandyism he said, "I would at any time rather have been Beau Brummel than Maurice Ravel."

Was Ravel in love with anyone at that time? This question which puzzled many did not have an answer, for if his heart did beat particularly for someone, the fanciful waistcoats kept it well hidden.



"Bolero") with variation in the treatment, and with great flexibility. The rhythmic signature is 6-8, changing to 9-8, and reverting to 6-8 at the final climax.

Alborada del Gracioso is not only an evocative title, but an elusive one. The alborada* of Ravel must be taken as something far more subtle than the Galician folk piece of that name "played on bagpipes to the accompaniment of a side drum"; subtler even than the alborada which figures so prominently in Rimsky-Korsakov's *Capriccio Espagnol*. G. Jean-Aubry in his study of Ravel tries "Morning song of the *gracioso,*" and decides that the word *"gracioso"* is untranslatable. "It implies a kind of buffoon full of finesse, with mind always alert, and with irony ever in readiness — a sort of Figaro. For the ever alert mind of this type of character, it would seem as if night were never present; for him it is ever the hour of the aubade, always the hour of smiles and of delicacy. He is skilled in pleasant mockery, and is loath to vociferate. He enjoys the sweetness of living, and is not unaware of its reflections. He dreams of charming memories, and, long before, composed a pavane to the memory of a defunct infanta, and its delicacy

* Morning serenade (French, *"aubade"*).

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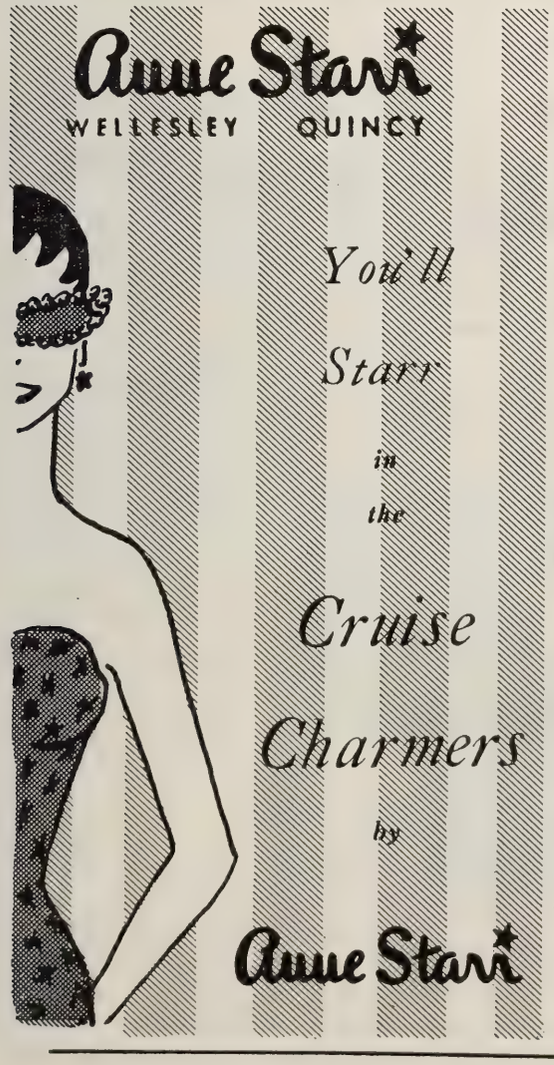
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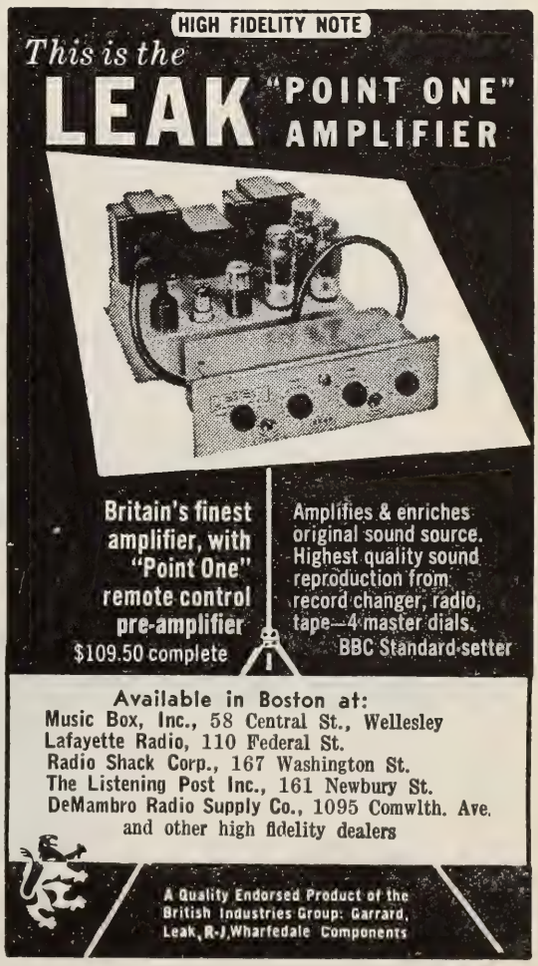
and finesse are such that the idea of death is screened behind them." Whereby, not without skill of his own, this writer fuses the character and its author.

• •

Ravel's admirers have often pointed out his strong Spanish leanings, evident in the *Rapsodie Espagnole, L'Heure Espagnole, Bolero;* then there is the early *Habanera* from *Les Sites Auriculaires* for two pianos, and other smaller pieces. It is an impressive list, even though other French musicians as well have been seduced by Spanish rhythms, and Ravel himself has occasionally looked elsewhere in quest of the exotic.

"Parisian to his finger tips," wrote André Suarès of Ravel (in the *Revue Musical,* April 1925), "he is even so the most Spanish of artists. He answers better than another to one's idea of a great musician in the Spanish cast; he has something of Goya and the picaresque. . . . Ravel's originality was evident from the start. At the age when others





were groping for their style, he had already found himself, at one stroke: he is revealed a rounded musician in his first work, the *Habanera* which he later incorporated in his *Rapsodie Espagnole.* And let no one think it was by chance that he made his entrance into music by way of Spain. It has been claimed that he is of Basque origin. I recognize Spain in every part of Ravel — in what he is and in what he does. This little man is so dry, so sensitive, at once frail and resistant, caressing and inflexible, supple as tempered steel; his large nose and hollow cheeks, his angular and lean figure; his air at once a little distant and yet always courteous — these traits are reminiscent of Spain. And his art, still more decidedly, is of the French tongue, touched with a Spanish accent."

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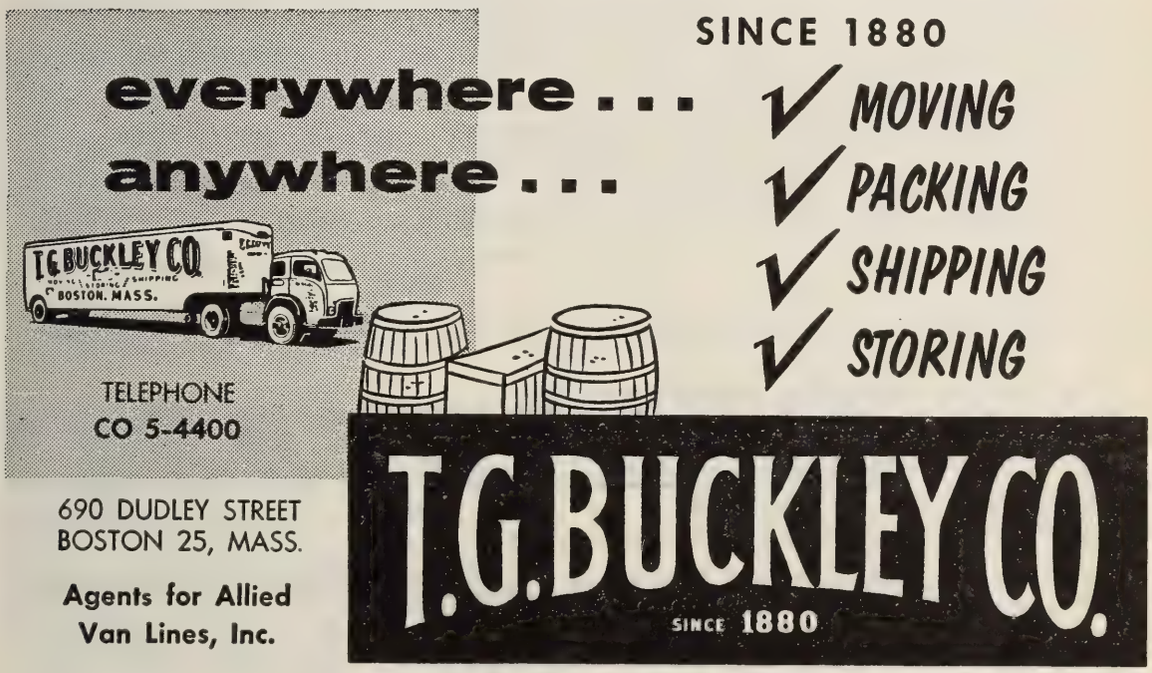
WHEN THE SHEEP BLEATS

By Ernest Newman

(From *The Sunday Times,* London, January 15, 1956)

Music criticism has never been held in universal esteem, which is hardly surprising, considering how often and how woefully it has blundered. It is too often forgotten, however, that the public must take its share of the general opprobrium, for "the critic" means, in the broader view, not only the professional but the lay deliverer of a verdict on a given work or performance. Everyone these days, in fact, is a "critic" of something or other; and perhaps the time is approaching when no one will listen to anyone else on any subject under the sun because he himself will be too busy talking. It is not for me to say whether that will be a desirable state of affairs or not.

Assuming, however, that professional musical criticism still has some years of bustling life before it, is it not time that we who practise it



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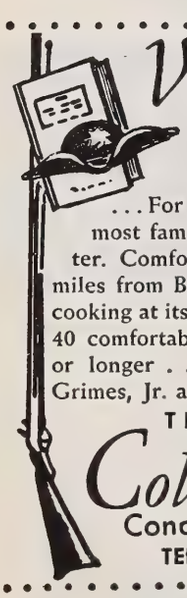
Don't Take a Chance — Take a Checker

began to ask what it is that is often wrong with it and, by inference, with us? I make a distinction between "music criticism" and musicology. The latter is concerned with the history of music, the study of periods, styles and so on. By "criticism" I mean what the term has gradually come, in practice, to mean — the giving by all and sundry of good or bad marks to works and composers.

In the last resort this means no more than that the critic is talking about himself *à propos* of someone or something or other; and it is "criticism" in this sense of the term that has brought criticism into disrepute. The craft is obviously sick, and this being so, is it not time that the craftsmen themselves made an effort to trace the malady to its source?

• •

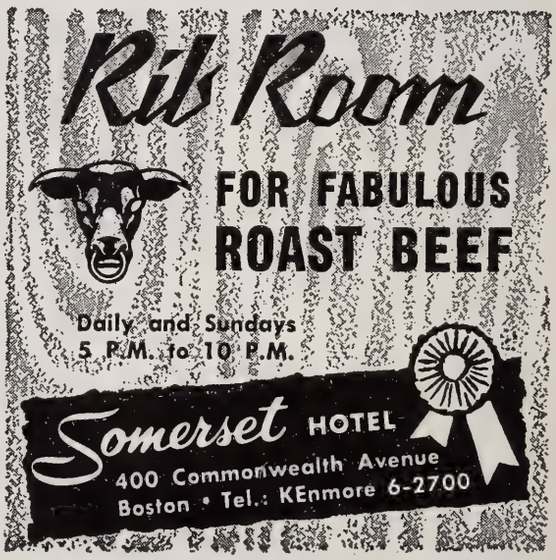
Surely the first thing to do is for each critic to ask himself frankly in virtue of what faculty within himself he allots praise or blame, gives good marks or bad. Surely to every thoughtful critic there must come a time when he feels it necessary to operate critically on himself, to begin a search for what I have called, in Kantian terminology, a Critique of Criticism, to attempt to discover, if he can, what it is in his own constitution that determines the standards by subconscious reference to which he decides upon his acceptances and rejections, his allotment of good marks or bad. A few literary critics of former days, such as Hennequin and John M. Robertson, have addressed themselves seriously to this problem of self-understanding through self-analysis.



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It would be well for all of us to try to do so: the results should be instructive.

What we call our critical judgment on a particular occasion is a balance struck by a number of hidden forces within us; the object put before us is instinctively referred by us to a complex of elements in ourselves — temperament, intellect, knowledge, experience and so on — and our final approval or disapproval is the expression, in quantity and quality, of the results of that impact; and there is so little fundamental resemblance between these subtle complexes in different individuals that it is little wonder that each of us has his own system of "marking" that is only partially valid or quite invalid for others.

For the professional critic the problem is complicated by the frequent necessity of having to deliver himself of a judgment on a big new work, or a new presentation of an old one (such as Wieland Wagner's "Fidelio") immediately after his first contact with it: for few newspapers are much interested in problems of aesthetic, while all have an almost religious reverence for "news." Now when the thoughtful critic begins,

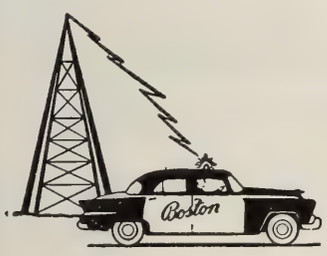
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on an occasion of this kind, to investigate what is going on within him he is likely to come upon some curious facts. One of them is this, that his attention to the work (or the production) in hand has been curiously intermittent. It is here that I can make it clear to the reader what is meant by the title of this article.

There is a proverb somewhere to the effect that every time the sheep bleats he loses a mouthful of grass. I submit that every conscientious critic, professional or lay, will recognise that his intellectual processes on a "first night" are generally an alternation of bleating and nibbling.

He hears or sees something against which the whole complex of forces within him to which I have referred reacts instinctively in a hostile way. This counter-action he regards as vital, as indeed it is for him; and if he has to do an article on the subject for the next issue of his paper he not only fastens this unfavourable reaction of the moment firmly in his memory but, as likely as not, searches for the ideal verbal expression of it; unconscious of the fact that while he is thus bleating he is losing, perhaps, not merely one but several mouthfuls of grass in the immediate neighbourhood; while his colleague in the next seat, not having been moved to bleat just then, is getting the greatest delight out of some first-rate nibbling in the vicinity. And if this sort of thing goes on the whole evening, as it well can do, need the public be surprised if next day or next week it reads two wholly different estimates of the work or the production?

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SYMPHONY NO. 4 IN G MAJOR

By GUSTAV MAHLER

Born at Kalischt, in Bohemia, July 7, 1860; died at Vienna, May 8, 1911

Mahler began his Fourth Symphony at Ausee in the summer of 1899 and finished it there in the following summer. It was first performed by the Kaim Orchestra in Munich, November 25, 1901, Felix Weingartner conducting. The first performance in this country was by the Symphony Society of New York, Walter Damrosch, conductor, in 1904. The composer conducted a performance there by the Philharmonic Orchestra, January 17, 1911. The last two movements were played by the Boston Symphony Orchestra (January 30, 1942, Richard Burgin conducting, Cleora Wood, soloist); the entire symphony March 23, 1945 (Mona Paulee, soloist) and March 21, 1947, when Bruno Walter conducted and Desi Halban was the soloist. Mr. Burgin conducted it March 19–20, 1954, Anne English, soloist.

The orchestration requires 4 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, Glockenspiel, sleigh bells, bass drum, cymbals, tam-tam, timpani, triangle, harp, and strings.

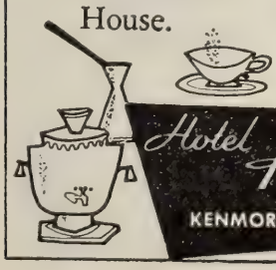
THE years surrounding the composition of the Fourth Symphony were years of constant activity for Mahler as conductor. He was then music director of the opera at Vienna. Fresh production of the operas of Gluck, Mozart, and Wagner exacted his time and energies. It was only after the musical season that he was able to devote himself to his creative projects. "A holiday composer" was what he called himself in a letter to his friend Max Marschalk, and hardly to be compared with the "concert matadors of today," who have the year around at their disposal. But it must be granted that he did very well as regards quantity in his summer intervals, for he had then found

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time to compose his first four symphonies and his song cycles. Indeed, driven to the end of his life by conductorial obligations, his summers remained his creative periods. As had been the case with the symphonies which preceded this one, he completed his sketches in the little summer house which he occupied on the beautiful Lake Ausee, and, returning to his duties as conductor in town, rose early each morning that he might write a page or two of his score in fair copy, before going to his morning rehearsal.

Mahler was honored as a conductor, little regarded as a composer, before the arresting impact of the Fifth Symphony compelled general attention. When the Fourth Symphony was first performed, loud voices were raised pro and con. He was badgered for a program, as he had always been and always would be.* It is hard, looking back, to understand why hearers insisted upon explanations of this simple-hearted, straightforward, lyrical music, and why they did not simply accept the text as self-evident and self-sufficient. It is equally hard to account for the furious controversy the Symphony aroused or such attacks as the one by the correspondent of the *Musical Courier* at the

* A significant line appeared on the program when he conducted the symphony at a Philharmonic concert in New York, January 17, 1911: "In deference to Mr. Mahler's wishes, there shall be no attempt at an analysis or description here of this symphony."

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time, who righteously spared his readers "a detailed description of that musical monstrosity" and dismissed it in this fashion: "There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquery. The only part of the symphony which is bearable is the soprano solo at the end, and that is not symphony."

The Fourth Symphony is content with an essentially simple style, through which dance-like or songful measures have free play, prompted by the naïve fantasy of folk poetry. Jean Paul Richter had furnished images for the First Symphony. Mahler later discovered *Des Knaben Wunderhorn,* and his fancy lingered over this collection of old German songs compiled almost a century before by Ludwig von Arnim and Clemens Brentano. He set many of them, and reflected thoughts found their way into the Second, Third, and Fourth symphonies. The extravagant fairy folklore of an earlier romanticism was a curiosity to most people in Mahler's time, while this strange figure of unabashed sentiment subjected himself to its spell and allowed it to suffuse his music. The Fourth Symphony is freer than any of its companions from dark or morbid thoughts. Its sunny serenity is unclouded, unless

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one feels a macabre suggestion in the violin solo of the scherzo. Certainly no shadow passes over the bright course of the last two movements. Comparing the Fourth Symphony with the Third, Bruno Walter remarks in his book on Mahler that "it reaches even greater heights of a strangely exalted gayety. . . . For now he felt himself carried on high as in a dream and no longer was there any ground under his feet. An account of such a floating condition is given in the Fourth. In its final movement it even represents, thematically, a sequel to the 'Angel Movement' of the Third and, in its general tone, follows its spiritual direction.* After the works of pathos, a yearning for gaiety or, rather, for serenity had sprung up in Mahler's heart, and so he created the idyll of the Fourth in which a devout piety dreams its dream of Heaven. Dream-like and unreal, indeed, is the atmosphere of the work — a mysterious smile and a strange humor cover the solemnity which so clearly had been manifested in the Third. In the fairy-tale of the Fourth everything is floating and unburdened which, in his former works, had been mighty and pathetic — the

* The Finale of the Fourth was originally planned as an additional movement of the Third Symphony, which was to be called "What the Angels tell me."



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mellow voice of an angel confirms what, in the Second and Third, a prophet had foreseen and pronounced in loud accents. The blissful feeling of exaltation and freedom from the world communicates itself to the character of the music – but, in contrast to the Third, from afar, as it were. The three orchestral movements take their course without a condensation of the peculiar moods out of which they grew into a definite idea.

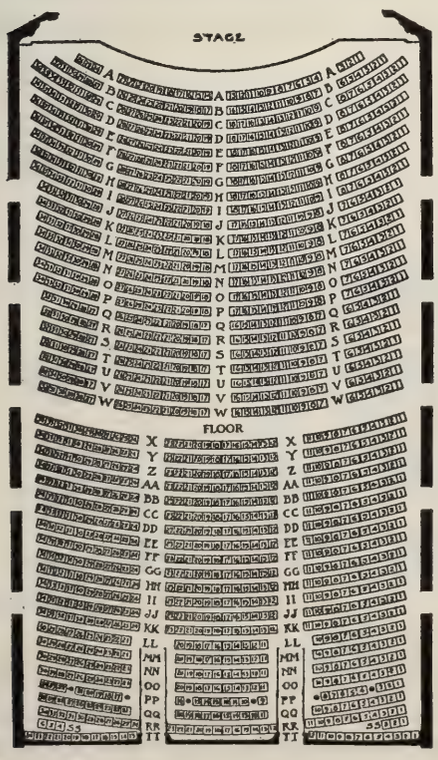
"The first movement and the "Heavenly Life" are dominated by a droll humor which is in strange contrast to the beatific mood forming the key-note of the work. The scherzo is a sort of uncanny fairy-tale episode. Its demoniac violin solo and the graceful trio form an interesting counterpart to the other sections of the symphony without abandoning the character of lightness and mystery. Referring to the profound quiet and clear beauty of the andante, Mahler said to me that they were caused by his vision of one of the church sepulchers

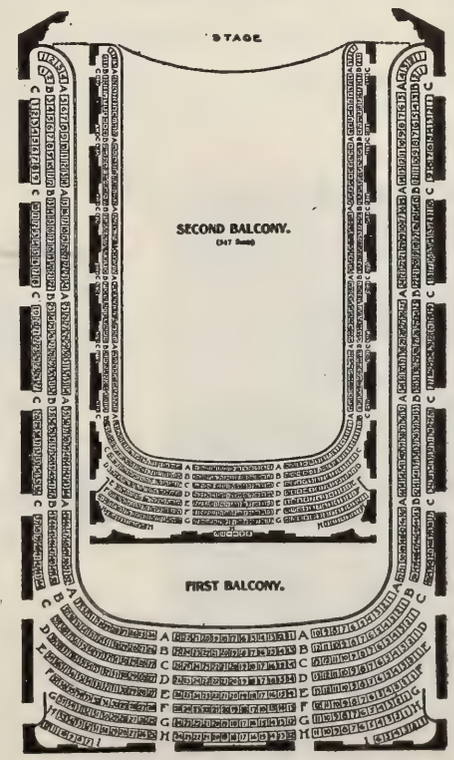
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showing the recumbent stone image of the deceased with the arms crossed in eternal sleep. The poem whose setting to music forms the last movement depicts in words the atmosphere out of which the music of the Fourth grew. The childlike joys which it portrays are symbolic of heavenly bliss, and only when, at the very end, music is proclaimed the sublimest of joys is the humorous character gently changed into one of exalted solemnity.

"In the first four symphonies an important part of the history of Mahler's soul is unfolded. The force of spiritual events is matched by the power of musical language. The correlation of the world of sound and that of imagination, thoughts, and emotions, is thus common to them both. While, however, in the First the subjective experience with its tempest of emotions is exerting its influence upon the music, metaphysical questions strive to find an answer and deliverance in music in the Second and in subsequent symphonies. Three times he gives the answer and every time from a new point of view. In the Second he asks the reason for the tragedy of human existence and is sure its justification is to be found in immortality. In the Third, with a feeling of reassurance, he looks out upon nature, runs the rounds of its circles, and finishes in the happy awareness that it is 'almighty love that forms all things and preserves all things.' In the Fourth, he assures himself and us of a sheltered security in the sublimely serene dream of a heavenly life."

The Fourth Symphony is long, lasting a little short of an hour, but it is the shortest that Mahler wrote. It is the lightest in instrumentation: only four horns are used, the solidity of trombones and tuba dispensed with.



The first movement, *Heiter, Bedächtig* (Gay, Deliberate), is also marked *Recht gemächlich* (Leisurely). It is based on two ingratiating melodies, the first immediately stated by the first violins. Another lilting theme in the lower strings is heard, and a characteristic horn figure before the second theme, as simple and diatonic as the first, is played by the 'cellos. Other themes or fragments of themes are introduced, but their rôle is subservient or episodic. There are ingenious combinations and structures along the way. The mood becomes boisterous for a while, but the two main themes dominate and the sense of naïve simplicity is never lost.

The second movement is marked *In gemächlicher Bewegung* (With leisurely motion). It opens with a delightful horn motive, but almost immediately the solo violin breaks in. The instrument is tuned one tone higher, which gives it a shrill and angular effect. The concert master is directed to play *"wie ein Fidel,"* giving the antique, uncouth effect of an old-time village fiddler. Paul Stefan considers that "Only one being can play thus: Death. He is very good-natured and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall, the other players try to overtake him; they are in major, but even that sounds creepy enough, as in the sermon to the fishes [in the last movement]. Then the piece becomes somewhat livelier (Trio), but the ghostly theme returns and remains." But the movement is not really sinister, and the surrounding material is quite otherwise, notably a tripping theme with trills first heard from the clarinets.

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The third movement, *Ruhevoll* (Peacefully), Poco adagio, is Mahler's only full use of the variation form in his symphonies. The theme, broad and simple, is disclosed by the low strings. Several counter-themes are woven in as the score takes its contrapuntal course. The oboe gives forth one of these, *"klagend,"* and the clarinets another in a faster tempo. The former tempo returns, and the movement ends, in a long-drawn pianissimo with arpeggios, harp glissandi, horn calls, and sustained widespread chords.

The fourth movement, *Sehr behaglich* (Very easily) utilizes verses from an old Bavarian folk song, *"Der Himmel hängt voll Geigen"* ("In Heaven Hang Many Fiddles"), from *"Des Knaben Wunderhorn."* The movement takes strophic shape, the orchestral portion being light and piquant but free and independent, in no sense a mere accompaniment. Interludes after each verse are reminiscent of a jingling theme in the opening movement. There are fleeting touches of realism, as when the oboe suggests the bleating lamb; the basses, the bellowing ox. St. Peter brings in sudden measures of quiet dignity, with an appropriate archaic flavor of open fifths. The text sets forth the simple peasant's idea of Heaven — a place not solemn and awesome, but homely and friendly, where a holiday spirit prevails, where delectable things to eat rise before one at a wish, where game runs conveniently in the streets, and even the saints are sociable souls contributing to the general good time. One is reminded that Marc Connolly's *Green Pastures* was not the first reflection of a faith which is strong because confiding and unquestioning, which is born of wonderment, is the source of folklore, and gives birth to true poetry. Mahler wrote over the voice part in his score: "With childlike, bright expression, always without parody!" It was the composer's rarest quality that he could enter quite simply into this spirit of wonder.

The text is as follows, together with a literal translation:

Wir geniessen die himmlischen Freuden,	So delightful are the joys of Heaven,
Drum tun wir das Irdische meiden.	We have no need of earthly ones.
Kein weltlich Getümmel	No worldly turmoil
Hört man nicht im Himmel!	Is heard in Heaven!
Lebt alles in sanftester Ruh'.	There all live in sweetest peace.
Wir führen ein englisches Leben,	We live an angel's life,
Sind dennoch ganz lustig daneben,	But we are merry too,
Wir tanzen und springen,	Dancing and leaping
Wir hüpfen und singen.	Skipping and singing.

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Sanct Peter im Himmel sieht zu!	Saint Peter in Heaven looks on!
Johannes das Lämmlein auslasset,	John gives up his little lamb,
Der Metzger Herodes drauf passet!	Which goes to the butcher Herod!
Wir führen ein unschuldig's	We lead an innocent,
Unschuldig's geduldig's	Innocent and patient creature —
Ein Liebliches Lämmlein zu Tod!	A dear little lamb to its death!
Sanct Lukas den Ochsen tät schlachten,	St. Luke slaughters the oxen
Ohn' einig's Bedenken und Achten,	Without a moment's thought or care.
Der Wein kost kein Heller,	Wine in the cellar of Heaven costs not a penny.
Im himmlischen Keller,	
Die Englein, die backen das Brot.	The angels are baking bread.
Gut Kräuter von allerhand Arten,	Sweet herbs of every kind
Die wachsen im himmlischen Garten!	Are growing in Heaven's garden,
Gut Spargel, Fisolen	Asparagus, green peas; whatever we wish
Und was wir nur wollen!	Platters heaped high and ready!
Ganze Schüsseln voll sind uns bereit!	
Gut Äpfel, gut Birn, und gut Trauben,	Good apples, good pears, and good grapes,
Die Gärtner die alles erlauben!	The gardeners offer them all.
Willst Rehbock, willst Hasen,	Do you prefer roebuck or rabbit?
Auf offener Strassen	They are running in the streets.
Sie laufen herbei.	
Sollt ein Festtag etwa kommen	Should a fast day come along,
Alle Fische gleich mit Freuden angeschwommen!	Every kind of fish swims gayly by!
Dort läuft schon Sanct Peter	And there goes St. Peter with nets and bait
Mit Netz und mit Köder	Running to the heavenly pond.
Zum himmlischen Weiher hinein.	St. Martha shall be our cook.
Sanct Martha die Köchen muss sein!	
Kein Musik ist ja nicht auf Erden,	No music on earth is to be compared with ours;
Die uns'rer verglichen kann werden.	
Elf tausend Jungfrauen	Eleven thousand maidens are busily dancing,
Zu tanzen sich trauen!	
Sanct Ursula selbst dazu lacht —	Even St. Ursula is smiling.
Cäcilia mit ihren Verwandten	Cecilia and all her kind
Sind treffliche Hofmusikanten!	Are excellent court musicians;
Die englischen Stimmen	The angels' sweet voices
Ermuntern die Sinnen,	Brighten our spirits,
Das alles für Freuden erwacht.	And joy awakens in all.

NANCY CARR was born in Springfield, Ohio, and there had her first musical training under her mother and later Theodore Harrison. Living near Chicago, she attended the American Conservatory of Music there. She made her first extensive recital tour in the season 1953–54 and has likewise sung with principal orchestras (notably with the Chicago Orchestra in Mahler's Second and Fourth Symphonies, under the direction of Bruno Walter).



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CONCERT BULLETIN OF THE

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with historical and descriptive notes by

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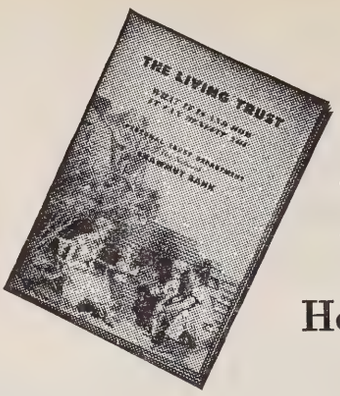
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EXHIBITION

The exhibition of photographs by members of the Boston Camera Club in the Gallery ends this week.

• •

THE PROBLEM OF PEACE IN THE WORLD TODAY

By ALBERT SCHWEITZER

Last Tuesday was remembered in many parts of the world as Albert Schweitzer's seventy-seventh birthday. The replica of a bust, sculptured by Upton C. Ewing, has been presented to this Orchestra by Dr. Munch, and is on view in the Gallery.

An excerpt is here quoted from an article in the "Christian Register," *January, 1955:*

The human spirit is not dead: it lives on in secret. Compelled to live on without that knowledge of the world which would correspond to its ethical character, it has contrived to do so. It has understood that it must base itself on nothing but the essential character of man. Now independent of all other knowledge, it is the stronger for that independence. It has come to believe that compassion, in which all ethics must take root, can only attain its full breadth and depth if it embraces all living creatures and does not limit itself to mankind. Ancient ethics had not this depth, this strength of conviction; but beside it there now stands a new ethic—that of respect for life, whose validity is more and more widely acknowledged.

Once again we are venturing to address ourselves to the whole nature of man, to his faculties of feeling and thought, and to urge him to know himself and to be faithful to that knowledge. Once again we seek to place our trust in the deepest qualities of his nature. Recent experience confirms that we are right in doing so.

In 1950 there appeared a book called *Documents of Humanity*. It was published by certain professors at Gottingen University who had been caught up in the horrible mass expulsion of East Germans in 1945. It is a book in which refugees describe, quite simply, how they

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were helped in their misfortunes by people who belonged to enemy nations and should therefore have been animated by hatred towards them. Rarely have I been so deeply affected by a book. Those who have lost faith in humanity should read it; it may change their minds.

Whether we secure a lasting peace will depend upon the direction taken by individuals—and, therefore, by the nations whom those individuals collectively compose. This is even more true today than it was in the past. Erasmus, Sully, the Abbé Castel de Saint-Pierre and those others who, in their time, were preoccupied with the problem of peace, had not to deal with whole peoples, but with princes. What they had in mind was the creation of a supra-national authority with powers of arbitration in cases where one prince fell out with another. Kant, in his *Perpetual Peace,* was the first to envisage a period in which peoples would govern themselves and would therefore have to be concerned, as sovereign bodies, with the problem of peace. He considered this development as a step forward. In his opinion, peoples would be more likely than princes to keep the peace, because it is they who have to endure all the misfortunes of war.

Today our rulers are expected to consider themselves as the executors of the people's will. But Kant's faith in the people's innate love of peace has not been vindicated. The "will of the people" is the will of a multitude; and, as such, it has not escaped the dangers of instability. Passions have turned it aside from the path of true reason; it has proved lacking in that feeling for responsibility which is vital to it. The worst kind of nationalism has manifested itself during the two wars and is at this moment the greatest obstacle to international understanding.

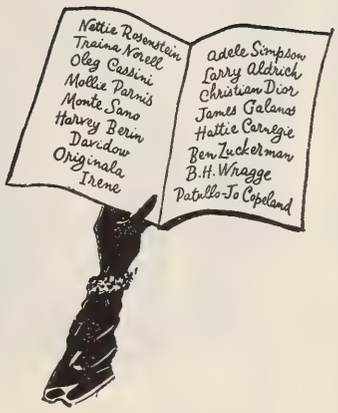
This nationalism can only be overthrown by the rebirth, in all mankind, of a humanitarian ideal; attachment to one's fatherland would then become natural, healthful and ideal in character.

Nationalism of the evil variety is virulent also in many distant countries —above all in those which formerly were subject to the white nations, and have not long recovered their independence. They are running the risk of making this naïve nationalism their sole ideal. Consequently there are many regions whose long history of peace is now in jeopardy.

(Continued on page 651)

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STRAVINSKY . . . . . Suite from the Ballet "Pulcinella" (after Pergolesi)

I. Sinfonia (Overture)
II. Serenata
III. Scherzino — Allegro — Andantino
IV. Tarantella
V. Toccata
VI. Gavotta (con due variazioni)
VII. Vivo
VIII. Minuetto — Finale

DEBUSSY . . "Pelléas et Mélisande, Drame lyrique," instrumental excerpts

Act I: Prelude; Interlude (Scenes 1–2); Interlude (Scenes 2–3); Close
Act II: Prelude; Interlude (Scenes 1–2); Interlude (Scenes 2–3); Close
Act III: Interlude (Scenes 2–3); Act IV: Interlude (Scenes 2–3); Act V: Close (Death of Mélisande)

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IV. "W. M. B." Allegro di molto
V. "R. P. A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W. N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella — Intermezzo" Allegretto
XI. "G. R. S." Allegro di molto
XII. "B. G. N." Andante
XIII. "* * * — Romanza" Moderato
XIV. "E. D. U. — Finale"

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of last autumn. He has conducted notable performances as guest of the Metropolitan Opera Company.

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Suite for a Small Orchestra from "Pulcinella," a Ballet with Song (after Pergolesi)

By Igor Stravinsky

Stravinsky, born at Oranienbaum, near St. Petersburg, June 17, 1882; Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pozzuoli, near Naples, March 16, 1736

Stravinsky composed this Ballet for Serge de Diaghileff in 1920. It was first performed at the *Opéra* in Paris by Diaghileff's *Ballet Russe,* on May 15, 1920. The choreography was arranged by Léonide Massine; the scenery and costumes were designed by Pablo Picasso. Pulcinella was danced by Massine; Pimpinella by Thamar Karsavina; Prudenza, Lubov Tchernicheva. Ernest Ansermet conducted.

The first performance in the United States of a suite from the Ballet was by the Boston Symphony Orchestra, Pierre Monteux, conductor, December 22, 1922. Serge Koussevitzky conducted it on March 11, 1932. The composer conducted it, in a program of his own works, January 14–15, 1944. Lukas Foss conducted a concert performance of the entire ballet, with voices, at the Berkshire Festival, August 6, 1954.

The Suite was revised in 1949 by Albert Spalding. The score calls for 2 flutes, 2 oboes, 2 bassoons, 2 horns, trumpet, trombone, solo quintet of strings, and string orchestra.

The following paragraph appears in the score:

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DID YOU KNOW that Pierre Monteux, who led the Orchestra from 1919 to 1924, was the first conductor to introduce modern music—in quantity—to Boston audiences ... that Stravinsky's *Sacre du Printemps,* in particular, created a storm of controversy in Boston, as it had in Paris ... that Boston audiences contented themselves, however, with pointedly leaving the hall in mid-performance, while their Parisian counterparts had mounted a full-scale riot ... that one Boston gentleman remarked—on his way out—that he expected to hear that kind of music in hell?

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Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: 'Four Similar Pulchinellas.' "

When the Suite was last performed, the program gave the following account of the plot:

All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the magician.

After the first performance of "Pulcinella" in London, at Covent Garden, June 10, 1920, the reviewer of the *Times* described the Ballet as "primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage

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puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky."

Philip Hale has written interestingly of Pulcinella as a popular character in Naples:

There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap,

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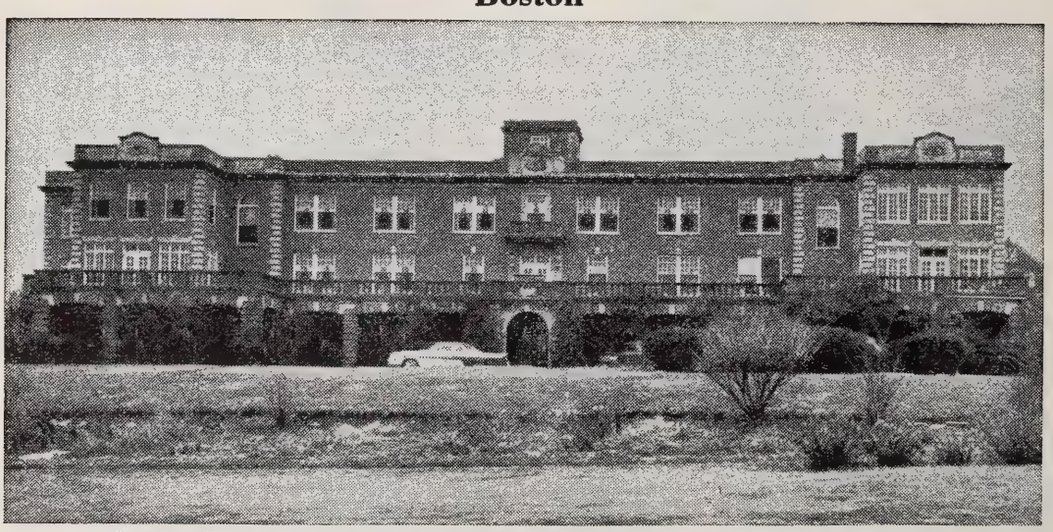
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white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Scaramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires au Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

• •

The fact that Pergolesi died at the age of twenty-six in the high tide of his activity as composer has been the cause of many romantic legends, which always spring up in such cases. It has been said that he hastened his death by high living, but tuberculosis was certainly the basic cause. He finished his *"Stabat Mater"* within a few days of his death at Pozzuoli, a resort near Naples, where he had gone on account of his health. Inevitably, comparisons have been made with the case of Mozart, who died in his youth while working upon his *Requiem.* Louis Biancolli, who has written interestingly of Pergolesi for the program of the New York Philharmonic-Symphony Society, further develops this analogy: "Both died penniless and young. Both went to

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unmarked pauper's graves. Both had overtaxed their physical resources in uninterrupted work" It was long whispered about Pergolesi, as it was to be about Mozart, that he had been poisoned by enemies. Needless to say, there is no justification for either rumor.

The special melodic genius of Pergolesi has lived for succeeding generations by virtue of his *"Stabat Mater"* and by his comic Intermezzo *"La Serva Padrona,"* which, in 1752, made a sensation in Paris and bolstered the Italian Buffonistes. The *"Stabat Mater"* enjoyed what E. J. Dent has called "an exaggerated veneration" in Italy, but both Paisiello and Padre Martini went on record as saying that it was more in the style of comic opera than religious music.

Pergolesi lived his short life in Naples and composed industriously in the manner of the time. His works are about evenly divided between operas and church music. It is said that when his ambitious efforts to succeed in opera were not well received, he would turn to church music, in time returning once more to music of the theatre. He also did well by the chamber and instrumental forms, composing in 1732 thirty sonatas for two violins and bass. For performance between the acts of an *opera seria,* he would contrive little one-act intermezzi, and *"La*





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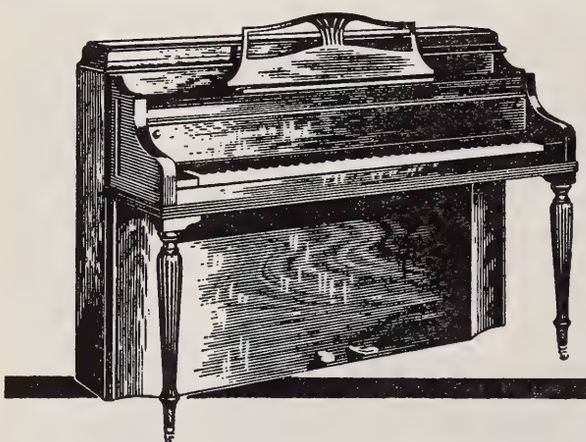
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Serva Padrona" is one of these.* Pergolesi's opera *"L'Olympiade,"* one of his last works, has been much admired. E. J. Dent summed up his music in Grove's Dictionary: "The chief merit of the *'Stabat Mater'* is the sentimental charm of its melodies. Sentimental charm is indeed the chief merit of all Pergolesi's work, sacred or secular." Professor Dent points out "interesting types of popular Neapolitan songs" in *"L'Olympiade."* "On the whole, Pergolesi is inferior to Leo and Logroscino in comic opera, and indeed could only be considered a great composer in any department by critics who were entirely ignorant of the work of his predecessors and contemporaries."

*Another comic intermezzo, *"Il Maestro di Musica,"* was performed in Boston, in June, 1936, under the direction of Giovanni Ampeo. *Livietta e Tracollo* was revived by Boris Goldovsky at Tanglewood and in Boston.



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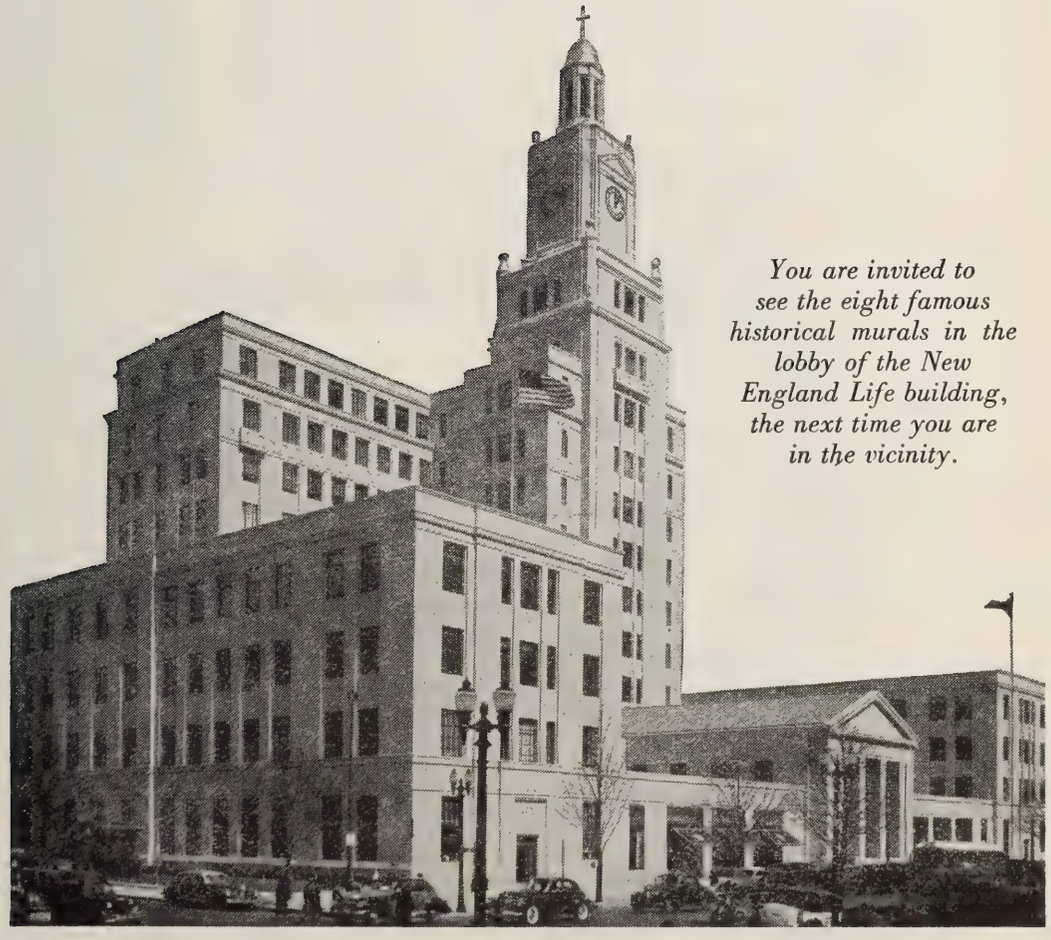
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PELLÉAS ET MÉLISANDE, Lyric Drama from the Play of Maurice Maeterlinck

By Claude Debussy

Born in St. Germain-en-Laye, August 22, 1862; died in Paris, March 25, 1918

The first production of *Pelléas et Mélisande, "Drame lyrique,"* was at the *Opéra Comique* in Paris, April 30, 1902, under the direction of André Messager. Debussy had completed his opera in 1898, but subsequently had given the score much revision.

The opera requires the following orchestra: 3 flutes, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 2 harps, cymbals, and strings.

THE opera, like the play, is in five acts. Twelve scenes are traversed and they are connected by continuous music before the closed curtain. Five of those interludes will be here performed.

ACT I

(Prelude)

The opening scene is a forest in an unidentifiable land, named once in the text as "Allemonde." We are led to assume an early period. Golaud, who has lost his way while hunting, finds a young girl by a spring. She is terrified and weeping and will tell him nothing except that her name is Mélisande; her clothes, though torn, bespeak royalty. Lost too, and helpless, she at last agrees to accompany Golaud.

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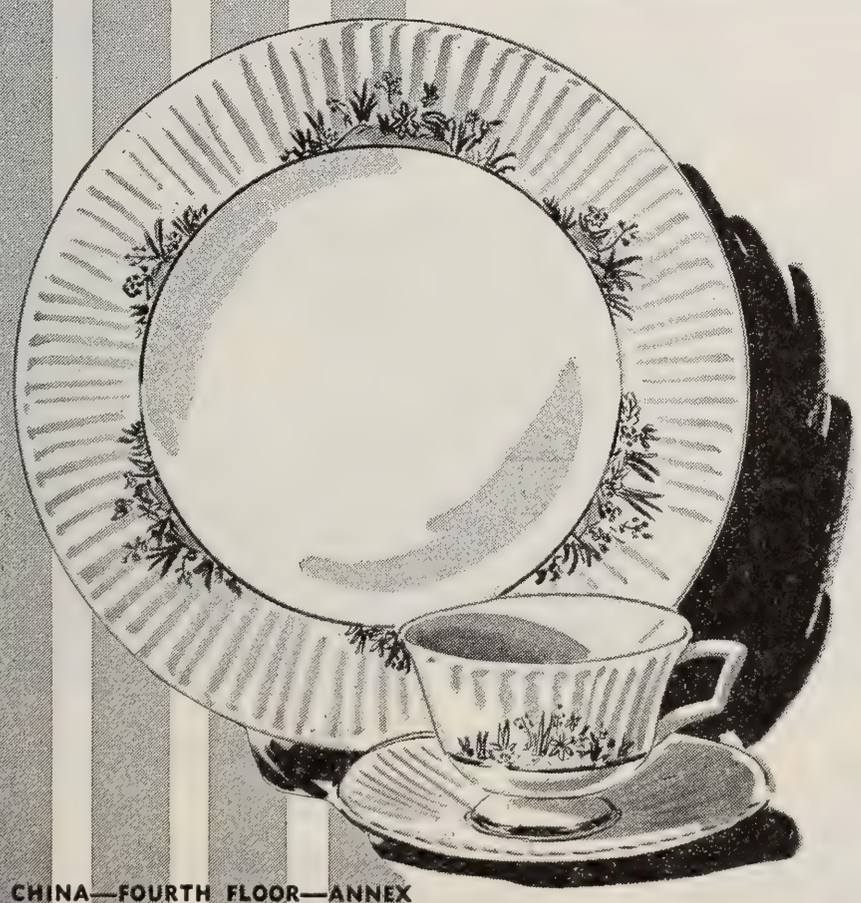
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(Interlude)

In the next scene, the castle, it becomes evident that Golaud has taken Mélisande as his wife (she is his second wife and far younger than himself). Geneviève, the mother of Golaud, reads to her aged father, Arkël, who is almost blind, a letter from Golaud which relates that he is about to return home bringing Mélisande, his bride of six months.

(Interlude)

In the third scene, Mélisande and Geneviève, her mother-in-law, are walking together in the gardens. Pelléas, who is Golaud's half brother, joins them. The night is ominous and fearsome. A storm is threatening, although it is still calm. A streak of light over the ocean reveals a ship which may be in danger. A distant wordless chorus is added to the oppressive music. Mélisande recognizes it as the ship that has brought her to these shores.

(Close)

ACT II

(Prelude)

The second act shows a fountain in the park, old and in disuse. Pelléas and Mélisande are seated at its edge. Mélisande plays with her





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wedding ring, throwing it in the air "towards the sun" and catching it. It falls into the well. "What shall we say," she cries in alarm, "if Golaud asks where it is?" "The truth, the truth," replies Pelléas.

(Interlude)

The next scene is a room in the castle. Golaud lies in bed, for he has been slightly injured while hunting. He tells Mélisande that his horse had shied suddenly for no reason at the stroke of noon and had fallen against him. We remember that Pelléas has said in the previous scene: "It was striking noon at the moment that the ring fell." Golaud notices the unhappiness of his wife but cannot find out what is troubling her. She can only answer: *"C'est quelque chose qui est plus forte que moi."* Suddenly he notices that the ring is gone and questions her with growing impatience about it. She answers evasively and says at last that she has dropped it "on the beach near the grotto."

(Interlude)

The next scene shows Mélisande and Pelléas in the grotto where they have been sent by Golaud to look for the ring. Pelléas tells her that she must answer her husband truthfully. A moonbeam, breaking through the clouds, suddenly reveals some sleeping beggars who are dying of hunger, for there is famine in the land. Mélisande cries out in terror.

(Close)



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ACT III

The first scene shows a tower of the castle and a window at which Mélisande is seated, combing her long, golden hair for the night. Pelléas enters and speaks to her from below. He reaches up to touch her hand and as she extends her own, her hair falls down about his face. "All your beautiful tresses, Mélisande, have come down from the tower. They are here in my hands. I hold them in my arms. . . . I will not let go tonight." Doves fly up in alarm at their voices and circle about. They are the doves of Mélisande. Golaud discovers the two and reproaches them while trying to make light of the incident. "It is late," he says. "It is nearly midnight. Do not play this way in the darkness. You are acting like children." In a short scene "in the subterranean vaults of the castle," depths from which exudes "the odor of death," Golaud leads Pelléas, taking his arm so that he will not fall. Without music, this scene would have little point. Debussy fills it with dread from the depths of his orchestra.

(Interlude)

The following scene where Pelléas emerges into the sunlight is suddenly fresh, glistening, even joyous with relief. It is a masterly piece of musical contrast. Golaud warns Pelléas: "I overhead what


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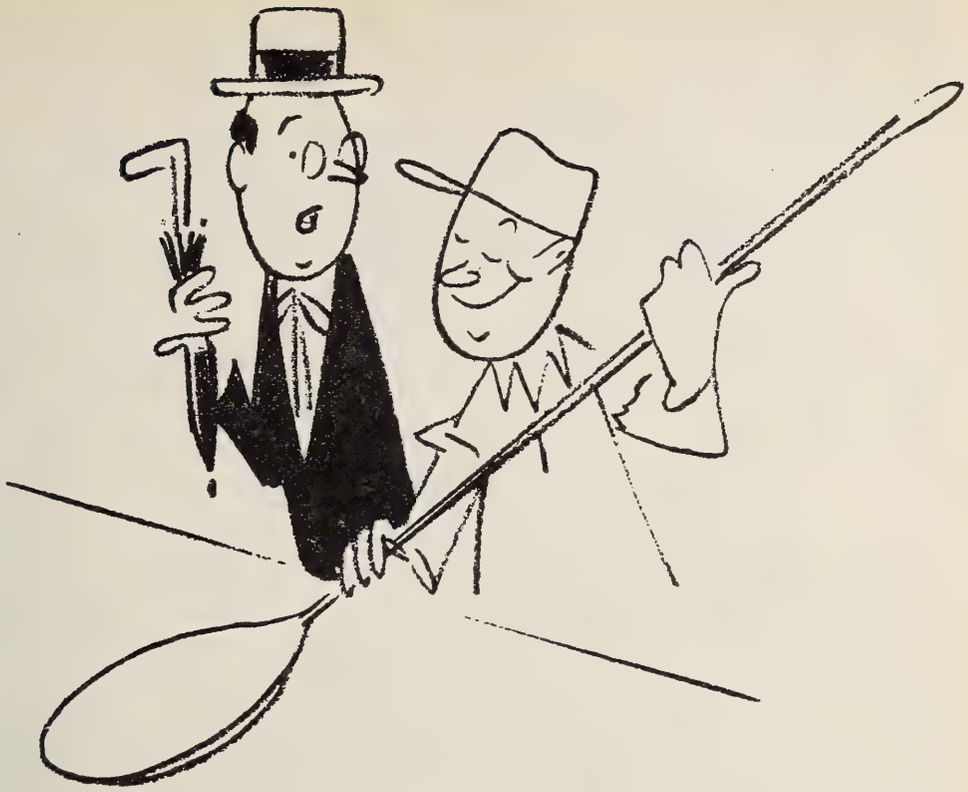
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was said by you and Mélisande last night. I realize it was only childish talk, but it must not be repeated. She is very delicate, and perhaps she is now pregnant. I need say no more. Avoid her as much as possible, but not too pointedly."

We now return to the scene before Mélisande's turret window. Golaud is questioning Yniold, his little son by his former marriage, about his *"petite-mère,"* his new mother whom he evidently loves. "Has she often been with Uncle Pelléas? — What were they doing? — Were they kissing each other?" Mélisande's window lights up and the father, who cannot reach, lifts the little boy so that he can peek in and tell what he sees. The boy answers childishly, leaving his father in suspense. Golaud is greatly agitated and in an agony of uncertainty. Yniold does not understand and cries out that *"petit-père"* is hurting him.

ACT IV

As this act opens, Pelléas tells Mélisande that he must see her that evening, since he is to leave in the morning. She is distressed and cannot accept the thought of his absence. Old Arkël tries in a tender conversation to penetrate her unhappiness. Golaud enters and violently upbraids Mélisande for the "deceptive" innocence of her "angelic" eyes. He seizes her by the hair and forces her to her knees. It is evident that he suspects the worst of his wife and half brother. This scene reaches a peak of violence in the music. Between this

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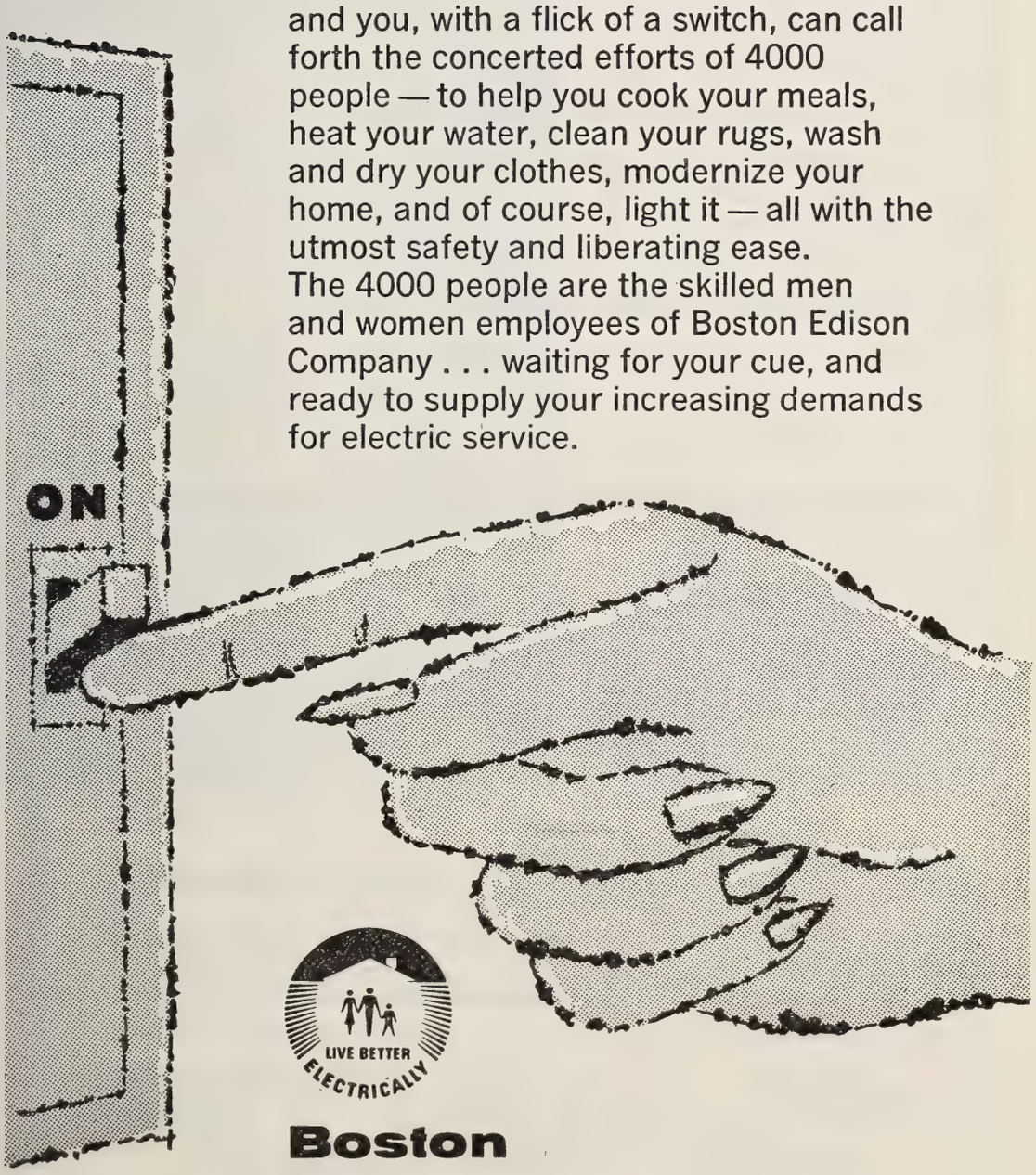
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and the tense scene where Pelléas and Mélisande are to meet for the last time, Debussy finds light relief in a scene where little Yniold watches a flock of sheep passing by.

(Interlude)

Pelléas in the next scene is at the fountain waiting to keep his tryst. He is to see Mélisande for the last time. He realizes what is happening and this has made him decide to go away. "I have been playing like a child with something I did not suspect. I have been playing and dreaming around the snare of destiny." He tells Mélisande that this is his reason for departure. He says that he must tell her something that she may already know. "I have fallen in love with you." She answers, softly and directly, "I love you, too." Both are swept by their new elation. (One recalls that the tumultuous passion of Wagner's two lovers was sustained through two acts. This scene of Debussy's lovers lasts but a few minutes. Would one wish it different in either case?) Their love scene is harshly interrupted by the sound of the castle gates closing, which will prevent their return. They are now indeed caught by *"les pièges de la destinée."* Mélisande hears a rustling of someone approaching and she whispers to Pelléas that it is Golaud. It is too late. The lovers embrace in wild abandon as Golaud rushes upon them and kills Pelléas.

ACT V

Mélisande is lying on her bed, mortally ill, Golaud, Arkël and a physician standing by. She has had a child, and has also suffered a



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slight wound — "a tiny wound that would not kill a pigeon" says the doctor. Golaud, heart-broken and penitent, asks to speak with her alone and presses her for some relief from his agony of doubt. Were she and Pelléas guilty lovers? "No, no; we were not guilty," she replies. "Why do you ask me that?" Golaud is not satisfied. "I shall never know — I shall die here like a blind man." Golaud wants to speak to her again, but Arkël warns him to leave her in peace. "Do not trouble her," he says. "Do not speak to her again. You know not what the soul is. We must speak in low tones now. She must no longer be disturbed. The human soul is very silent. The human soul wishes to depart alone. It suffers so timidly! But the sadness, Golaud, the sadness of all we see!" The servants enter all at once, to Golaud's surprise, and fall upon their knees. The doctor approaches the bed and nods. Golaud sobs, and Arkël draws him gently from the room: "You should not stay here now, Golaud. . . . It is silence she needs from now on. . . . Now come, now come. . . . It is dreadful, but it was not of your doing. . . . She was such a quiet little creature, so timid, so timid and so silent. . . . She was a lonely, little, sad, mysterious being, as indeed we all are. . . . There she lies, looking as if she might be the elder sister of her child. . . . But come; we must not allow the child to remain here in this chamber. . . . It must live on now, in her place. . . . It is the turn of the poor little one."

(Close)



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(Continued from page 620)

These peoples, too, will only be able to rise above their simple-minded nationalism if they espouse some humanitarian ideal. But how will the change come about? Only when the human spirit grows powerful within us and guides us back to a civilization based on the humanitarian ideal; only then will it act, through our intermediacy, upon those other peoples. All men, even the half-civilized, even the savages, are endowed with the faculty of compassion, and for this reason can develop the humanitarian spirit. There is inflammable matter within them—let there come a spark, and it will burst into flame.

History shows several instances of peoples which, having reached a certain level of civilization, give voice to the conviction that the reign of peace will eventually come to pass. In Palestine this belief was first propounded by the prophet Amos, in the 8th century B.C., and it lived on in the Jewish and Christian religions in the form of the hoped-for Kingdom of God. It forms one element in the teaching of the great Chinese thinkers: Confucius and Lao-Tse in the 6th century B.C., Mi-Tse in the 5th century, and Meng-Tse in the 4th. It recurs in Tolstoy, and in other European thinkers. It has been discounted as "utopian"; but the situation today is such that it must in one way or another become reality if humanity is not to perish.

I am well aware that there is nothing essentially new in what I have been saying about the problem of peace. I am profoundly convinced that the solution is this: we should reject war for ethical reasons—because, that is to say it makes us guilty of the crime of inhumanity. Erasmus of Rotterdam, and several others since his day, have proclaimed this as the truth to which all should rally.

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ENTR'ACTE

THE LYRIC DRAMA "PAR EXCELLENCE"

THE sudden apparition of Maeterlinck's *Pelléas et Mélisande* as a "Lyric Drama" by Debussy at the *Opéra Comique* in 1902 caused considerable astonishment and bewilderment in Paris. For the most part the new work was frowned upon as a "negation" of the expected attributes of stage music at the time — the abundant torrent of tonal and emotional outpourings of Wagnerian drama. Many could not see Debussy for what he was: an artist of imagination and independence simply following his own bent, a tendency plain enough in his earlier music.

He was fortunate to find a stage play completely in accord with his esthetic instincts. Never before or since has a great composer found a ready-made play so completely suited to his musical purpose. The play simply became the libretto. Debussy had not found it necessary to alter a line of the clear and moving prose dialogue. He pruned it in a few places, obviously for the sake of length — the pace of the sung text is, of course, slower than that in the spoken play. Two scenes

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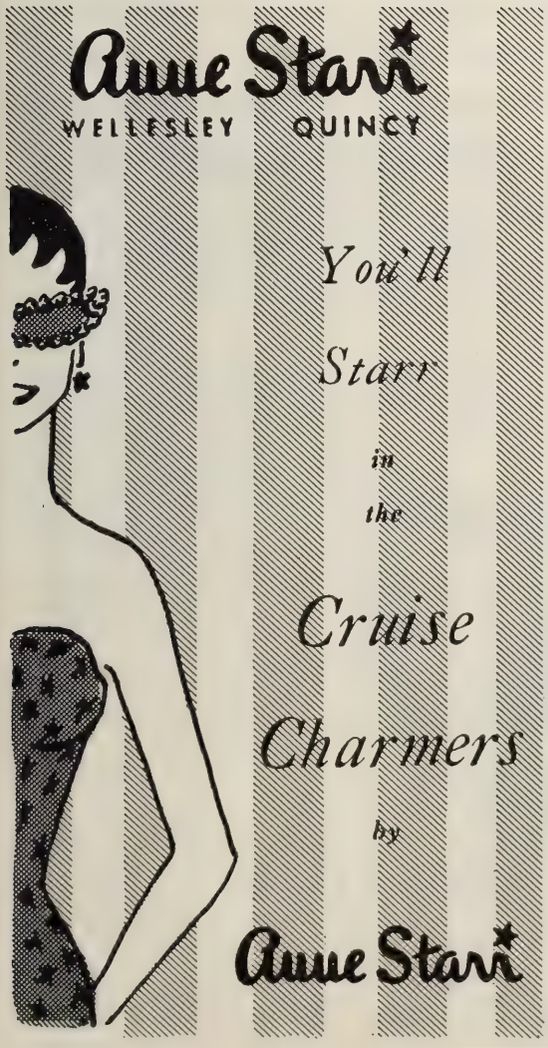
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where the castle servants discuss the family affairs – at the very beginning and to open the last act – are purely expository. Debussy has omitted them without loss to the story. Another omitted scene introducing Yniold in conversation with Pelléas and Mélisande is not particularly missed. The scene between Yniold and his father under Mélisande's window is a sufficient as well as charming musical characterization of the little boy.

Wagner's thesis that poetry should be the basic controlling art in music drama could be applied to *Pelléas* even more than to his own works. Wagner's poetic subject was basic, but his verbal realization had little literary validity (*Die Meistersinger* excepted) outside of its musical usefulness. While Wagner's highest eloquence usually lay in his orchestra, which tends to overwhelm the text and is at its best when alone and unimpeded by the necessity for voices, Debussy had no such problem. The lines of Maeterlinck are invariably enhanced, both in their verbal sound and natural stress, and in their underlying mood. Debussy here finds a solution of the vexed problem of reconciling the





two elements in opera. If ever there was a case of consistent mutual benefit as between words and music in the theatre, it is in *Pelléas et Mélisande.* The continuous recitative style disturbed the first hearers when it never broke into anything resembling an air, and yet was not at all like the declamatory recitative of Wagner, punctuated by expressive chords, or the earlier *recitativo secco* which, after all, was mostly a resort for getting the necessary dialogue over and done with. There was nothing which they could discern as melody; the harmonies which have long since become an accepted part of the language of music seemed to them a weird travesty of the word. Yet the musical score as we now perceive it is to the point and finely expressive throughout.

It would be as absurd to claim that Debussy owed nothing to Wagner as it would be to deny that Verdi's *Otello* and *Falstaff* were indebted to Wagner. Wagner had not only enriched the orchestra, he had liberated the musical stage from such untheatrical forms of music as periodic melody, repeated phrases, conventional cadences, da capos. He had made music plastic, malleable, adaptable to any stage continuity. Taking advantage of this liberation is by no means imitation. No two post-Wagnerian composers for the stage have been more firmly individual than Verdi and Debussy. If *Pelléas* reflects here and

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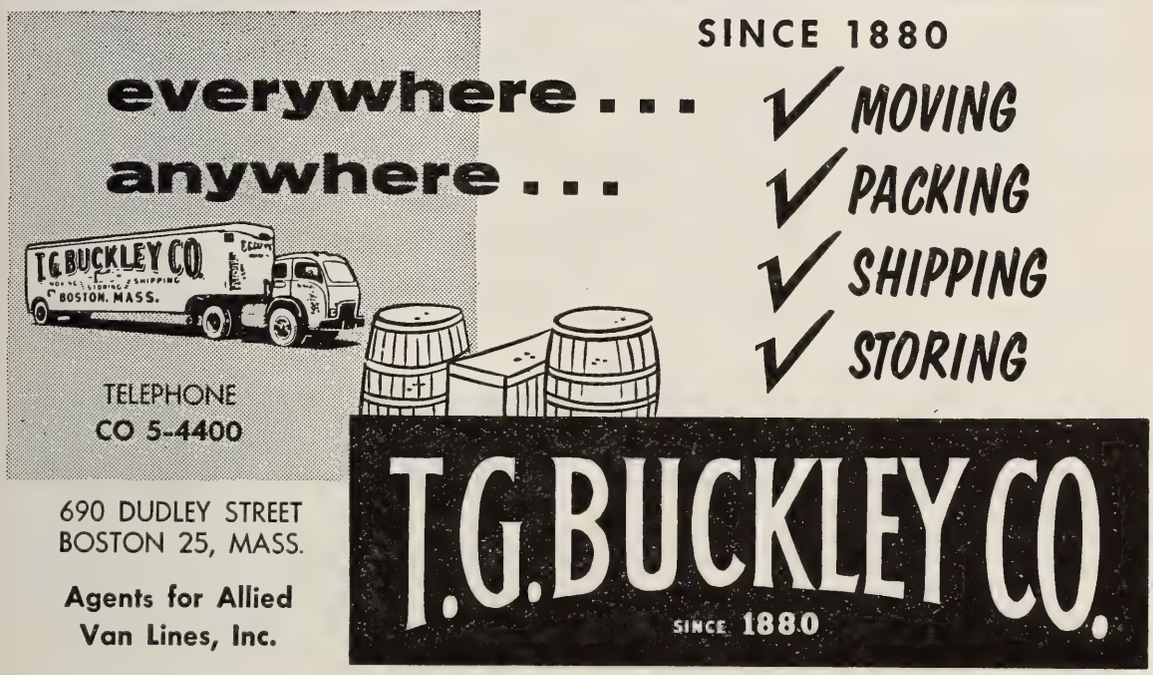
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there harmonic color of the *Ring* or *Parsifal,* the resemblance is of no consequence. It can be laid to nothing else than Wagner's subtle permeation of all musical thinking at that time.

Maeterlinck, in a preface to his plays, admitted shrinking from the necessity of handing them to flesh-and-blood actors. Marionettes would have spared him that down-to-earth realism. "Is it not evident that the creator of Macbeth or Hamlet was doomed to fall short of his purpose in every stage performance?" A great part of the efforts of the Belgian poet who strove to create life on a rarefied plane, a life closer to our soul perceptions, was necessarily brought down by any stage presentation to the level of the workaday world. *"Le temple du rêve"* he called his art — an art which must always suffer by such physical contingencies. A fragile dream character like his Mélisande must, ideally speaking, remain in the pure realm of the imagination. Debussy must have realized this and realized too that the art of music, and his music in particular, could restore the simple, naïve, symbolic figures of the play to their intended rarefied level. Even before a word was uttered on the stage he could envelop the scenes in the very moods the poet personally felt but could not adequately convey. He could



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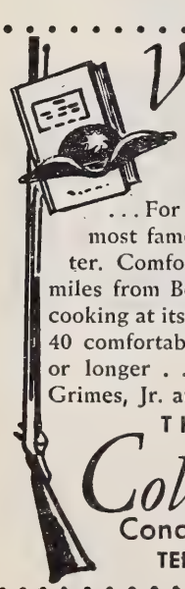
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keep the lines of the text audible, preserve their naturalness and simplicity unaltered, and at the same time by the magic of his medium shield them from what Maeterlinck could not avoid. Mary Garden could create the illusion of a dreamlike Mélisande to enthrall the imagination of Paris audiences as no speaking actress could have done.*

The score is suffused throughout with the power of illusion and with wonderful characterization. Lawrence Gilman in his perceptive and invaluable guide to this opera refers to "the hesitant and melancholy personages who invest its scenes — Mélisande, timid, naïve, childlike, wistful, mercurial, infinitely pathetic; Pelléas, dream-filled, ardent, yet honorable in his passion; old Arkël, wise, gentle, and resigned; the tragic and brooding figure of Golaud; little Yniold, artless and pitiful, a figure impossible anywhere save in Maeterlinck; the grave and simple diction, at times direct and homely in phrasing and imagery, at times rapturous, subtle, and evasive; the haunting *mise-en-scène:* the dim forest, the fountain in the park, the luminous and fragrant nightfall, the occasional glimpses, sombre and threatening, of the sea, the silent and gloomy castle, — all these unite to form a dramatic and poetic and pictorial ensemble which fascinates and enchains the mind." The final scene of Mélisande's death becomes infinitely more affecting in Debussy's hands.

It was more than unfortunate that Maurice Maeterlinck was not only unsympathetic but openly hostile to Debussy and his idealization of the play. The choice of Mary Garden over his wife, Georgette Leblanc (who had acted the part in the spoken drama), of course aggravated the situation. Could Maeterlinck have realized that Debussy was lifting his text to a kind of immortality rather than debasing it, matching the arts of poetic prose and music as never before in the French language, or for that matter in any language? Such a realization

* She could even enchant them into overlooking her faulty French diction.



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would have had the bitter taste of a mating which would leave him as the initiating but still the secondary artist.

Debussy has betrayed an alarm similar to Maeterlinck's as he faced the necessity of beholding the creatures of his dreams portrayed by flesh-and-blood people. This anxiety he expressed in retrospect (*Musique,* January 8, 1908): he had dreaded the prospect of beholding the characters of his "inner vision" come to physical life through "the intervention of such and such an artist." Maeterlinck had referred to his characters as "marionettes." Debussy, having developed them in the sanctum of his own imagination, called them "phantoms." He was particularly apprehensive about the part of Mélisande. Thanks no doubt to his personal coaching, Mary Garden's portrayal filled the always particular Debussy with delight.

After *Pelléas,* Debussy sought and labored in vain to produce another opera. No text suited him.

He had found a completely congenial subject, and matched it to music in his one "lyric drama," a model and milestone of the lyric theatre. How repeat, let alone supersede, this achievement? It is not surprising that Poe's *The Devil in the Belfry* and *The Fall of the House of Usher,* strange choices surely for the creator of the gentle Mélisande, fell by the wayside.

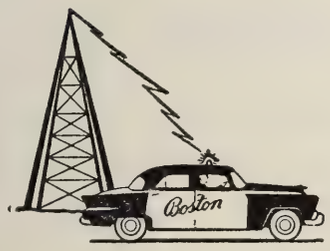
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THE ENIGMA SOLVED AGAIN?

By MARTHA BURNHAM HUMPHREY

A NOTE in these program books tells us that Elgar was "musingly playing the theme" of his Variations on the piano when his wife inquired what it was. "Oh, nothing," he replied, "but something might be made of it." He was, in short, "doodling" at the piano. It is the most natural thing in the world for a creative artist to answer "nothing" when someone asks "What's that?" The question so often is asked just at that delicate moment when, as the little girl artist said, "the think is on paper," but one has not yet had time "to draw around it." It is the moment when the sonnet is almost finished, and if the last few lines don't come, it is nothing; the time when the melody is almost there, but the hold on it is still too tenuous to be sure of.

Christopher Robin explained it a little to Pooh when Pooh asked, "How do you do Nothing?"

"Well, it's when people call out at you just as you're going off to do it, What are you going to do, Christopher Robin, and you say, Oh, Nothing, and then you go and do it." . . . "It means just going along, listening to all the things you can't hear. . . ." Saying "Nothing" is in a way the means of erecting a protective wall so that one will after a while be able to say truthfully that one has done "something."

Having read ingenious identifications of the "Enigma" theme, all of them duly rejected as implausible, I became fascinated with the problem and listened to a performance. I was on the watch for some trace of a familiar theme. It was the particular use of the intervals of the third in the first bars and the intervals of a seventh that followed which haunted me. I then realized that these seemed to reflect a set

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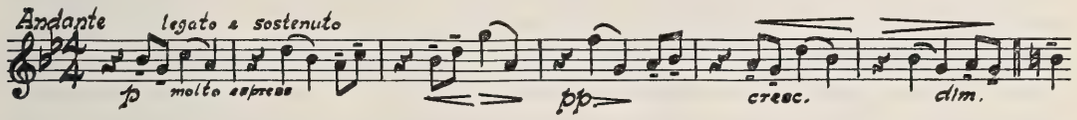
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of solfège exercises familiar to all vocal students, namely Niccolo Vaccai's *Metodo practico di canto italiano per camera,* where exercises according to intervals are sung with poetic texts from Metastasio. A characteristic of Elgar's theme as striking as his rests on the down beats is his use of the skips of the seventh. Vaccai in the phrase *"ritrova il polo"* uses just this sequence of descending sevenths. Daniel Gregory Mason aptly described Elgar's wide skips as a "serrated profile":



Thematic material drawn from two vocal exercises is no more unlikely than, for instance, the use of the scale in the last movement of Brahms' Fourth, or the four-note motto theme for Beethoven's Fifth Symphony. Also, although there is nothing new about using chromatic scales in writing variations, the inclusion of passages stressing leaps of fourths, fifths, or octaves again in a manner suggesting the exercises seems more than an accident. Elgar denied that he intended to represent his friends practicing on their respective instruments, but that is not the same as saying he did not use practice material as a medium for describing their other characteristics.

If the theme were so simple, why all the mystery? Perhaps he did not originally intend any mystery, but finding one had arisen decided to capitalize on it. He may have been laughing up his sleeve even as he made his sober pronouncements about it. Certainly this has proved the most popular of his symphonic works, and who is to say that the mystery surrounding its theme has not helped to make it so? Elgar may have expected his friends to recognize the source immediately, and finding that they didn't, decided to make the most of it.

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VARIATIONS ON AN ORIGINAL THEME, *Op.* 36

By Sir Edward Elgar

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting); January 18, 1946 (Sir Adrian Boult conducting); January 22–23, 1954.

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

One evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing," he replied, "but something might be made of it. Powell would have done this [Variation II], or Nevinson would have looked at it like this" [Variation XII]. "Thus the work grew into the shape it has now."

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So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large — they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.*

The "enigma" aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "be-

* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.

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cause I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin.' "

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the fly leaf of which, in 1920, the composer wrote the list of names.

But the world has never been inclined to leave even the most harmless mystification to lie unsolved in peace. It was disposed to suspect a deeper and subtler riddle than a mere string of identities, and Sir Edward cannot be acquitted of amusing himself by feeding the flame of mystification with cryptic remarks or evasive answers. "The Enigma," he wrote at about the time of the first performance, "I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played — So the principal theme never appears, even as in some late dramas, e. g.,

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Maeterlinck's *'L'Intruse'* and *'Les Sept Princesses,'* the chief character is never on the stage."*

This remark set many wits at work and started prodigious guessing. Was the "larger theme," which haunted the whole but never appeared, a well-known melody which would "go" with the original theme in counterpoint, or fit into his harmony? Various melodies were suggested — "Auld Lang Syne," the *"Reine Thor"* motive from "Parsifal," even "Pop Goes the Weasel." But none of them would really fit, and when Elgar himself was cornered and questioned by Jaeger, the "Nimrod" of Variation IX, or Mrs. Richard Powell (the "Dorabella" of Variation X), or Mr. Griffith (the "Troyte" of Variation VII), each of whom had a sort of proprietary right by their inclusion, Sir Edward would promptly dismiss the solutions put forward but divulge none of his own. The conductor Sir Landon Ronald de-

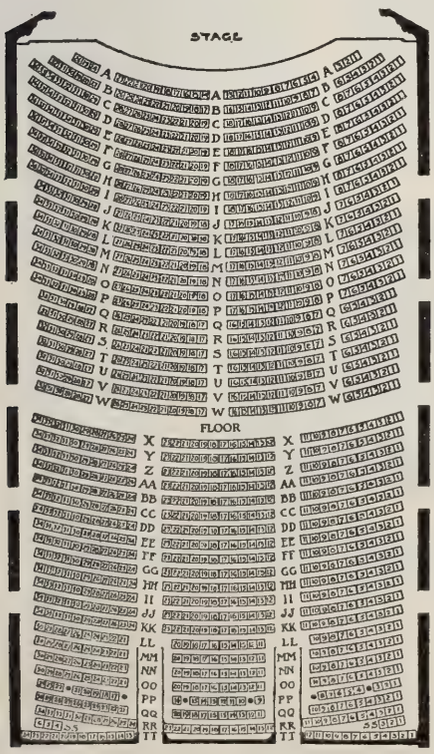
* There is also the girl of Arles in Daudet's *"L'Arlésienne,"* and the more recent "Rebecca" of Daphne du Maurier.

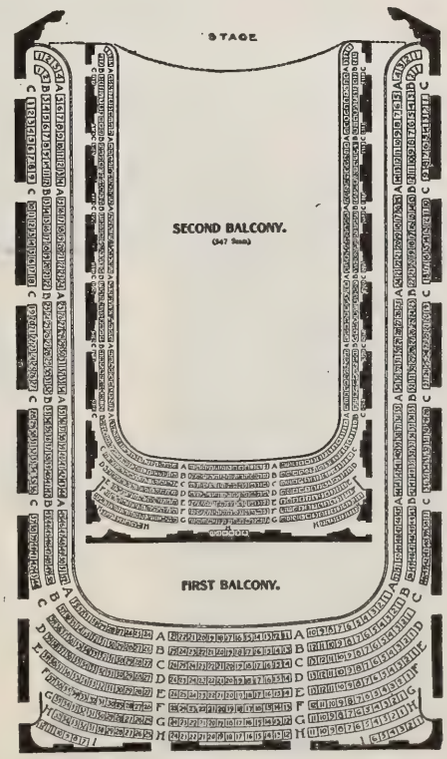
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cided that there was no such theme, and that it was all a pleasant bit of "leg pulling" on the part of the composer.

After Sir Edward Elgar's death, Ernest Newman, the detective *par excellence* among all music critics, went into the case to the extent of four weeks of leading articles in the *Sunday Times* (April 16–May 7, 1939). With characteristic thoroughness he gathered and weighed every scrap of evidence, with the not unusual result of roundly disposing of every theory to date, and then confessing himself baffled to find any explicit answer. Mr. Newman's ultimate logic was that by a "larger theme" Sir Edward could not have meant a "longer" one, which necessarily would not fit, nor indeed could he have meant a "theme" at all in the sense of a "tune," since it is extremely unlikely that any known tune could possibly fit certain individual harmonic turns in the accompaniment to the "Original Theme." Mr. Newman is inclined (or perhaps forced) to take "another and larger theme" in the non-musical sense of a "broader" overlying "thesis," a composite of affectionate memories which became nostalgic as the years passed and some of the friends died, something non-communicable to strangers, and hence in any deep sense enigmatic to them. Elgar once wrote to Jaeger after listening to the Variations — "My procession of friends dear to me was nice to see — I mean hear — but the sounds I have connected with them are very vivid (to me), and I feel the corporeal presence of each one as the music goes by."

If one is to accept this solution (in spite of an uneasy sense that it fails to accord completely with Elgar's assorted remarks), one may take comfort in a passage from Sir Thomas Browne's *"Religio Medici,"* discovered by "a lady from Wimbledon" and triumphantly quoted to



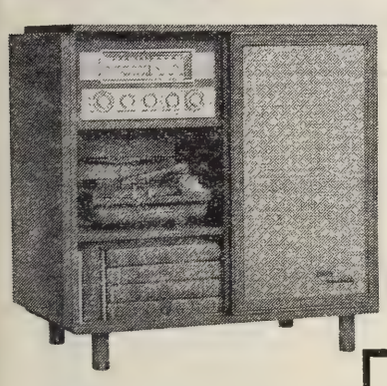
Mr. Newman: "There are wonders in true affection. It is a body of enigmas, mysteries and riddles; wherein two so become one as they both become two: I love my friend before myself, and yet, methinks, I do not love him enough." "If it be pure coincidence," concludes Mr. Newman, "that Elgar, writing a work the soul of which is admittedly his own loves and friendships, should employ, to describe his basic 'theme,' precisely the same curious word, 'Enigma,' — that Browne has employed to express *his* view of the esoterics of friendship, all I can say is that it is one of the oddest coincidences imaginable!"

• •

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante,* G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician



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of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo.*

II. (H. D. S.-P.) *Allegro,* G minor, 3-8.
This was H. D. Stuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto,* G major, 3-8.
Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando,* plays with the theme, the bassoon and 'cellos answer.

IV. (W. M. B.) *Allegro di molto,* G major and minor, 3-4.
This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato,* C minor, 12-4, 4-4.
This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente.* The music indicates a man of depth and versatility.

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Each Friend enrolled by February 7, will receive by mail a card of admission.

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VI. (Ysobel) *Andantino,* C major, 3-2.
Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto,* C major, 4-4.
The reference is to Arthur Troyte Griffith — "a well-known figure at Malvern," writes Ivor Atkins in his interesting revelations about Elgar's group of friends,* "a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar." This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto,* G major, 6-8.
This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury "was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato,* E-flat major, 3-4.
August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate

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* *The Musical Times,* April and May, 1934.

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devotee of the art. (The title is easily solved, since "Jaegar" means "hunter" in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the "record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements."

X. (Dorabella: Intermezzo) *Allegretto,* G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech." The composer himself spoke of this music as "a dance of fairy-like lightness," and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto,* G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair's bulldog Dan, "hurling himself down the bank of the Wye, paddling against the current," barking abruptly, and at last "engaged in a little ratting at the water's edge."

XII. (B. G. N.) *Andante,* G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell."

XIII. (***: Romanza) *Moderato,* G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro,* G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.



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Exhibition of Lautrec
To Further Contemporary Music
Ludwig Juht
Concerts in February
An Adventure in Percussion
Sir William Walton

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A remarkable collection of lithographs, both in color and in black and white, together with early drawings by Henri De Toulouse-Lautrec is now on view in the Gallery.

• •

TO FURTHER CONTEMPORARY MUSIC

The performance of two new works in the present program is in accord with the purposes of the newly active International Music Fund. This fund was started by Serge Koussevitzky in 1948 with a part of the proceeds from a benefit concert, "Tanglewood on Parade," by the Boston Symphony Orchestra on August 3 of that year. In the following season the money raised was transmitted to UNESCO, which then undertook to supervise its distribution as commissions and fellowships, for the encouragement of contemporary composers and the interchange of their music throughout the world. A contribution to this fund was made by a benefit concert in Paris in May, 1951, when the French National Radio Orchestra was conducted by Charles Munch.

"In the Spring of 1953," according to a statement from the American headquarters, "the International Music Council, a non-governmental organization created by UNESCO, decided to revive the International Music Fund on a permanent basis. The objectives of the fund are to meet the need of composers, which is, above all else, that their works be performed, that contemporary music be given every possible opportunity to be heard, to become understood and to take its rightful place in present-day concert programs." This will be accomplished through "the international exchange of contemporary music through live performances, broadcasts and recordings" and "the circulation of musicians between countries, particularly through the interchange of composers and students of composition."

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organizations have been invited to present in their subscription concerts works new to their repertory. Enthusiastic agreement has come from leading symphony orchestras and musical organizations in many countries." New works will accordingly be performed by the orchestras of Atlanta, Baltimore, Boston, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Louisville, Minneapolis, Washington, D.C., New York, New Orleans, Philadelphia, Portland, St. Louis, Seattle, University of Miami, Tulsa, Montreal and Vancouver. The orchestras of other cities should no doubt be added to the list.

The Executive Committee is as follows: Mrs. Serge Koussevitzky (Chairman); Sir Steuart Wilson (Vice-Chairman); Jack Bornoff (Executive Secretary); Henry Barraud, France; Aaron Copland, United States; Marcel Cuvelier, Belgium; Howard Hanson, United States; Mario Labroca, Italy; Charles Munch, United States; Domingo Santa Cruz, Chile; Carleton Sprague Smith, United States.

• •

LUDWIG JUHT

With the death of Ludwig Juht last Sunday morning the Boston Symphony Orchestra was deprived of one of its most valued double-bass players. Born in Tartu, Estonia, Mr. Juht studied there, and in Petrograd and Berlin. He became a member of the Helsinki Orchestra in 1916 and played with the Estonia Opera Company before he came to America. He was introduced by Serge Koussevitzky in the spring of 1934 before he officially joined the Orchestra. The occasion was a special concert for the benefit of the Community Chest at which Mr. Juht played the Concerto for Double-Bass, composed by Koussevitzky. Joining the Orchestra in the following season he has thus been a member for twenty-two years.

• •

CONCERTS IN FEBRUARY

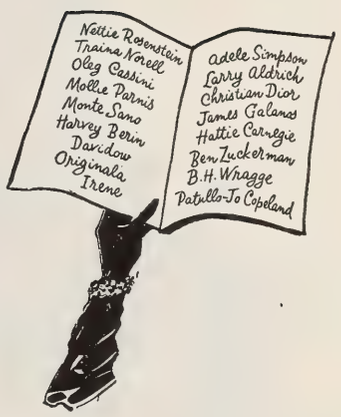
On the first and second of February, Nicole Henriot, the French pianist, will appear as soloist with this orchestra. Before the fifteenth pair of concerts, the fourth Open Rehearsal will take place (February 14). At the concerts of February 22 and 23, Igor Markevitch, remembered from his American début here as guest conductor on March 19, 1955, will return to conduct the orchestra.

(Continued on page 707)

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FRIDAY AFTERNOON, JANUARY 25, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 26, *at* 8:30 *o'clock*

THOMPSON . . . . . Fantasy for Orchestra, "A Trip to Nahant"
(*First performance in Boston*)

WALTON . . . . . Violoncello Concerto

I. Moderato
II. Allegro appassionato
III. Lento; Allegro molto; Adagio
(*First performance*)

INTERMISSION

BEETHOVEN . . . . . Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

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FANTASY FOR ORCHESTRA, "A TRIP TO NAHANT"

By RANDALL THOMPSON

Born at New York City, April 21, 1899

Randall Thompson composed this Fantasy by commission of the Koussevitzky Music Foundation in 1948. It was sketched at Gstaad, Switzerland, in the summer of 1953 and scored there in the following summer. It is dedicated to the memory of the late Serge Koussevitzky and his wife Natalie. The first performance was given by the Philadelphia Orchestra on March 18, 1955. The conductor, Eugene Ormandy, introduced it to New York on April 19 following.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, jingle bells, triangle, snare drum, cymbals, glockenspiel, celesta, harp, and strings.

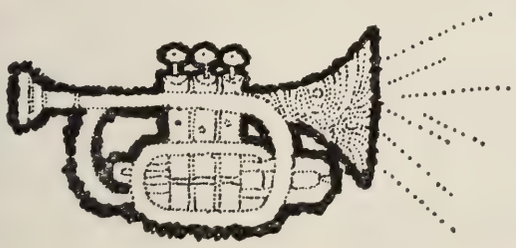
THE composer contributed to the Philadelphia program the following note about his work:

"*A Trip to Nahant* takes its name from an old square-dance fiddle tune which I once came across but have long since forgotten. An aura of sentiment and even nostalgia surrounds the town of Nahant, just northeast of Boston, for so many years a popular summer resort. The Fantasy which I have written about it aims to recapture, in purely musical terms, something of its atmosphere, its youthful spirit, the

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tenderness and gayety. To understand the music it is not necessary to follow the simple story which it tells, but this is what I had in mind:

"Late one summer afternoon, many years ago, a young boy and girl go to Nahant to have a good time. First they take part in a square dance. Near by a brass band strikes up another dance tune. Then both dances proceed simultaneously.

"Next the couple go arm-in-arm in search of other sights. They hear a children's merry-go-round in the distance, hurry toward it, and take a ride. At the end of the ride they set out again, walking and talking together. They approach an old white church where choir rehearsal is going on, continue past it and walk toward the beach.

"They come to the wind-swept shore, where they sit down together, exchange confidences and declare their undying love. The sight of Pulpit Rock reminds them of the hymn they heard at the church. A few more words of endearment, then they retrace their steps back toward the town, being reminded of what they had seen and heard on the way — first the church, then the merry-go-round, last the square dance. Then, with thoughts of the sea still uppermost in their minds, they repeat their vows of undying love and say goodnight.

"The trip itself gives the Fantasy its particular shape, a type of rondo known as bridge-form, but all the melodies are metamorphosed on their second appearance, in reverse order, to lend them a quality of remembrance. The melodies employed are my own. They are characteristic of different kinds of our native tunes, the hymn being patterned

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... THAT EMIL PAUR, conductor of the Boston Symphony from 1893 to 1898, conducted the Orchestra with such intensity that he often used his foot as well as his baton ... that the critic of the Boston *Journal,* commenting on this idiosyncrasy, remarked, "Mr. Paur would certainly be horrified if he knew that this habit disturbed any one prepared to admire him. The habit, if unconscious, is probably confirmed. Now what shall be done? ... Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? With them might be given a subscription list of 'patrons and patronesses of music'; and the list might be headed with the motto, *'Suaviter in modo,'* or 'Do good by stealth.' Rubber boots are cheaper; but they would chafe the conductor in his more impassioned moments; they yield an unsavory smell; they have a cold, wet noise of their own, even when they are perfectly dry."?

DID YOU KNOW that Pierre Monteux, who led the Orchestra from 1919 to 1924, was the first conductor to introduce modern music — in quantity — to Boston audiences ... that Stravinsky's *Sacre du Printemps,* in particular, created a storm of controversy in Boston, as it had in Paris ... that Boston audiences contented themselves, however, with pointedly leaving the hall in mid-performance, while their Parisian counterparts had mounted a full-scale riot ... that one Boston gentleman remarked — on his way out — that he expected to hear that kind of music in hell?

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after the old hymns in the shape-note hymnals. The opening motive (horns in unison) typifies a youthful exuberance and appears as a unifying element in various guises throughout the work."

• •

Randall Thompson graduated from Harvard College of 1920 and continued his musical studies with Ernest Bloch. He was a Fellow of the American Academy in Rome from 1922 to 1925, and subsequently held a Guggenheim Fellowship (1929–31). He taught in the Music Department of Wellesley College and conducted the chorus (1927–29), and later conducted the Dessoff Choirs in New York and the chorus of the University of California, where he held the post of professor for two years. In 1939, he became Director of the Curtis Institute of Music in Philadelphia. In 1941, he took charge of the Music Department at the University of Virginia, and in 1945 took a similar post at Princeton University. He returned to Harvard in 1949, and teaches there theory, composition, and graduate seminars.

Music by Randall Thompson performed by the Boston Symphony Orchestra includes his Second Symphony, performed here April 13, 1934, and repeated in 1939 and 1955; also his *Testament of Freedom,*

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to a text of Thomas Jefferson, which was introduced by this Orchestra April 6, 1946. His Third Symphony was played on March 31, 1950. The *Last Words of David,* for chorus and orchestra, composed for the Berkshire Music Center, was performed at Tanglewood under the direction of Serge Koussevitzky at a benefit concert on August 12, 1949. This music was also used in a documentary film of Tanglewood, made by the State Department in 1949, for presentation abroad. In 1940, he composed an *a cappella* chorus on the word *"Alleluia,"* for the newly formed Berkshire Music Center at Tanglewood. It has been sung each season since at the opening exercises of the school.

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CONCERTO FOR 'CELLO AND ORCHESTRA

By WILLIAM WALTON

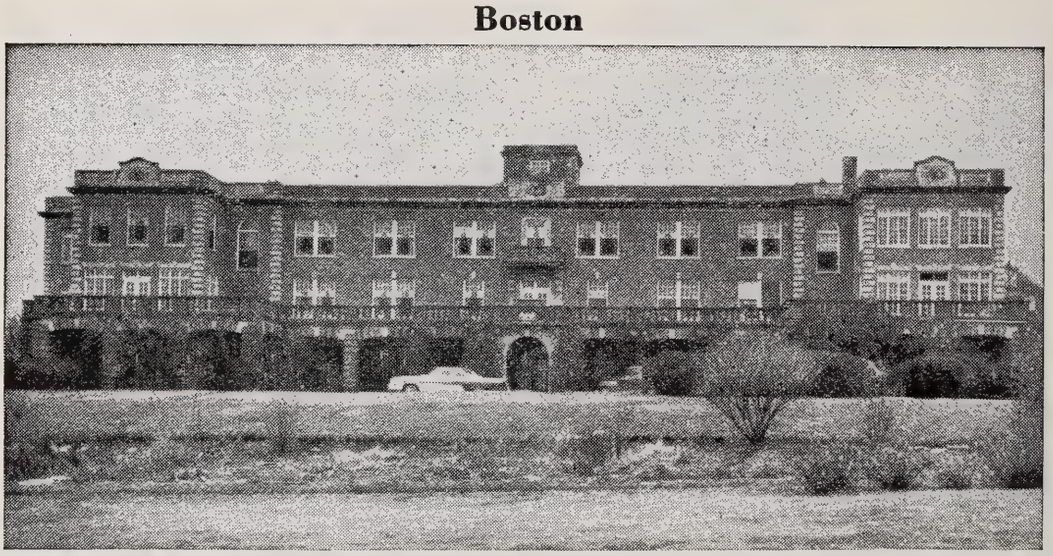
Born at Oldham, Lancashire, March 29, 1902

This Concerto was completed on the island of Ischia in the bay of Naples, between February and October 1956. The score bears the dedication "for Gregor Piatigorsky." This, Sir William Walton's first concerto for the 'cello, is having its first performance.

The following orchestra is called for: 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, vibraphone, xylophone, celesta, suspended cymbal, bass drum, harp and strings (divided).

THE opening of the first of the three movements (moderato) is described by the composer as "lyrical and melodic." The soloist has an extended theme over divided strings and harp chords. The orchestra remains light and transparent, the solo voices from the winds interwoven with that of the 'cello. The tempo broadens briefly until the initial tempo is restored. The second movement is an allegro appassionato in triple time, in Walton's words, "technically more

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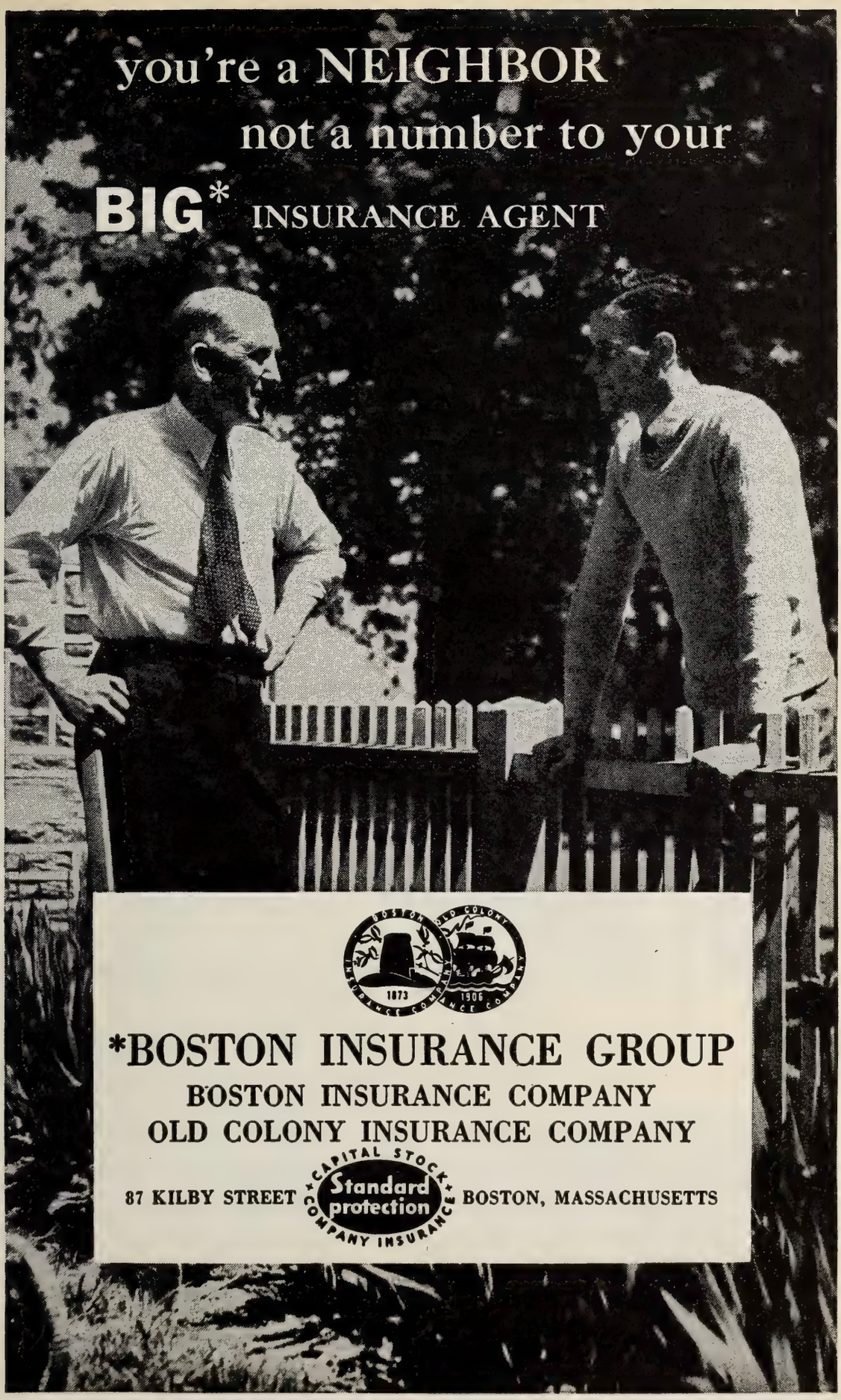
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spectacular." It is based on a rapid rhythmical figure by the soloist, a sort of perpetuum mobile. It is within the finale that the expected slow movement is incorporated. The movement begins with an introductory lento, the soloist having an amply phrased part over a light string accompaniment. An ascending passage by the 'cellist brings in the full orchestra. The composer describes the movement as a *"Tema con improvisazioni* – there are four 'improvisations,' the second and fourth being for solo 'cello only – the latter leads into the epilogue, which is based on themes from the first and last movements." This "epilogue" is an adagio, bringing the Concerto to a pianissimo close.




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GREGOR PIATIGORSKY

Gregor Piatigorsky was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the first war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed with this orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on three occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky. He has for a number of seasons been on the chamber music faculty of the Berkshire Music Center at Tanglewood.



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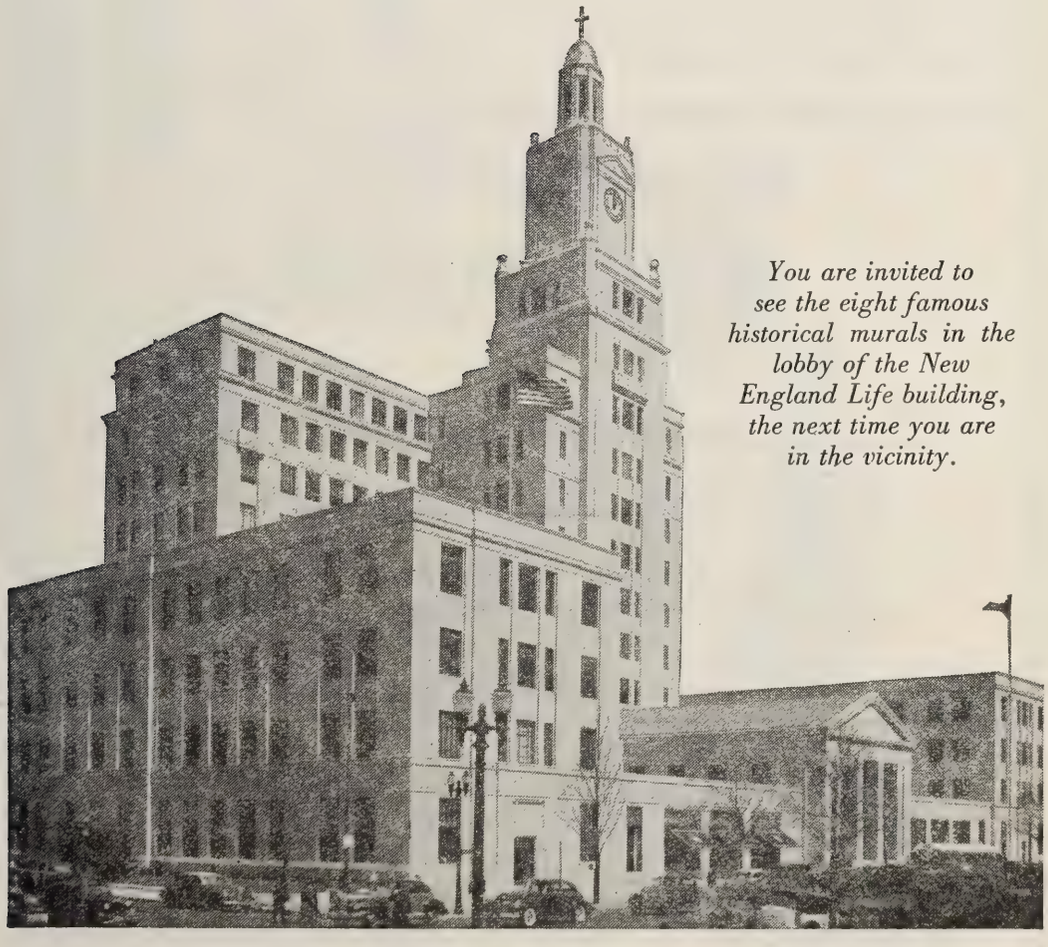
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WALTON could not be called a radical, a pioneering composer, although such early works as his first string quartet show a certain amount of experimental daring. His life as well as his work bespeak an independent, a self-sufficient artist. He has never become allied with any school or æsthetic cult, nor come under the domination of a master. This does not mean that he was free of the "influences" which any likely young artist is expected to undergo. Bernard Shore, in *Sixteen Symphonies,* writes: "Like all the lads of the 1920's, he was much impressed by Stravinsky – Stravinsky, that embodiment of the fashions of the time, with his quasi-scientific experimentalism, his super- (or sub-) human dryness, his withering pessimism. But Walton had it not in him – had too much humane feeling in him and too little of a purely intellectual ferocity – to be an English Stravinsky. At the same time he was antipathetic to Vaughan Williams – antipathetic to what may be called Vaughan Williams's humility in the presence of nature, the masses of his fellowmen and divine Providence. He has himself said that – little though there is of Elgar in him – he would rather be thought of as Elgarian. Walton is now a middle-

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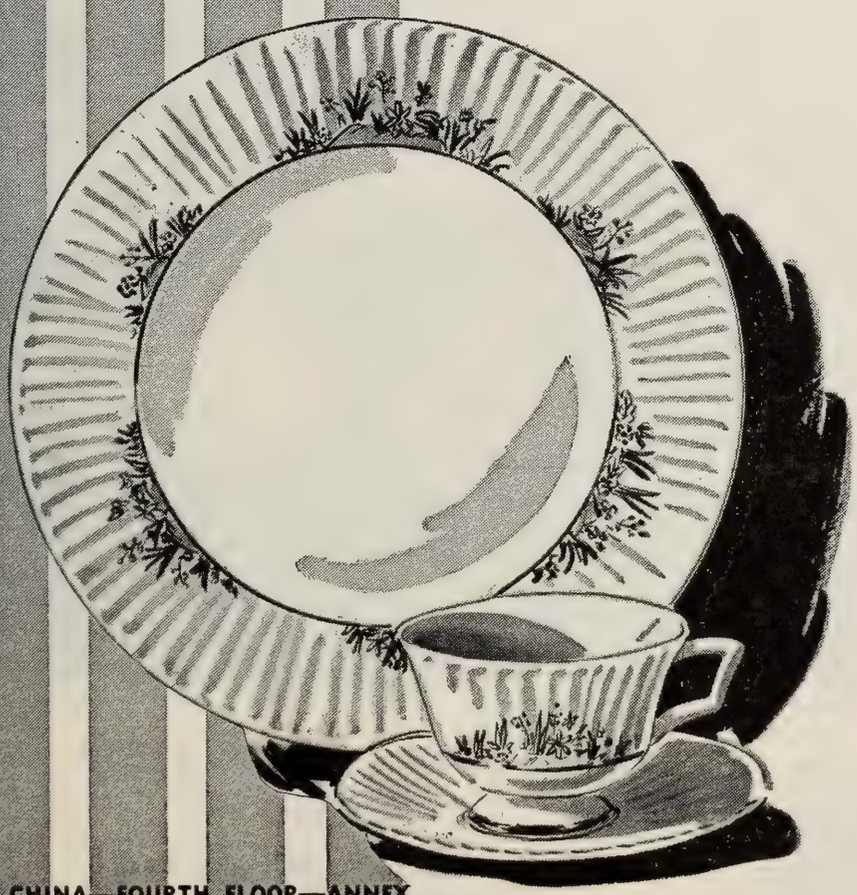
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CHINA—FOURTH FLOOR—ANNEX

aged man, and it is possible that — contrary to what was expected fifteen years or so ago — he is not destined to be one of those composers whose very names stand in certain men's minds as representative of a certain position in life, an attitude, a belief, a complex of ideas which make up a national or a supra-national character; but rather as the author of a rather small number of finely distinguished compositions, each rather partially representing a mind that has not, as a whole, realized itself in art."

Born in Oldham, the cotton-spinning town of industrial Lancashire, in a musical family (his parents were both teachers of singing), he found his first outside acquaintance with his art in Oxford, where at the age of ten he entered the Christ Church Cathedral Choir School. There his evident talents came under the attention of the organists H. G. Ley and Basil Allchin at Oxford and Sir Hugh Allen, active in the musical life of the University town, and likewise in the Royal Academy of Music. Through the interest of T. B. Strong, Dean of





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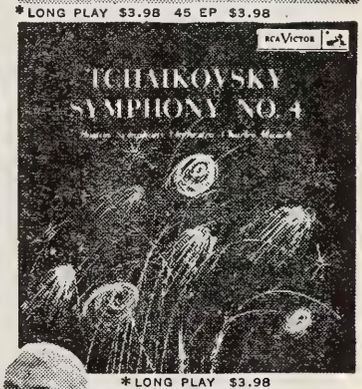
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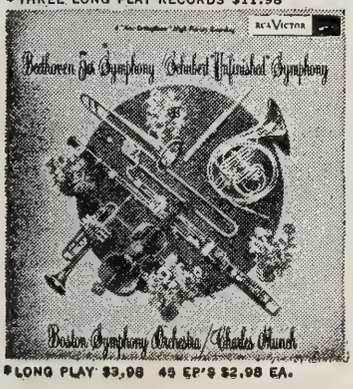
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Christ Church, Walton entered the University as an undergraduate at the age of sixteen.

The assistance of these friendly instructors and of Ernest Ansermet and Ferruccio Busoni later was mostly advisory. Walton has always been a self-taught musician. He has also been a painstaking and self-critical composer. He wrote a number of works in these his growing years, and destroyed most of them. A piano quartet, composed in 1918 when he was sixteen, survived and took a Carnegie prize in 1924. The first score which brought general attention was a String Quartet, composed in 1922. The Overture *Portsmouth Point,* translating into music the spirit of a print by Rowlandson, appeared in 1925. At Oxford in the early twenties he formed a close friendship with the Sitwells. He lived with them for a time. The productive influence which came from this association was mainly literary, although Sacheverell more specifically than his brother and sister was musically inclined. It was in 1922 that Walton wrote the first version of *Façade,* a close collaboration with Edith Sitwell, resulting in a set of whimsical, satirical, even nonsensical poems to be recited by her to the music of six instruments. At first privately performed, Edith



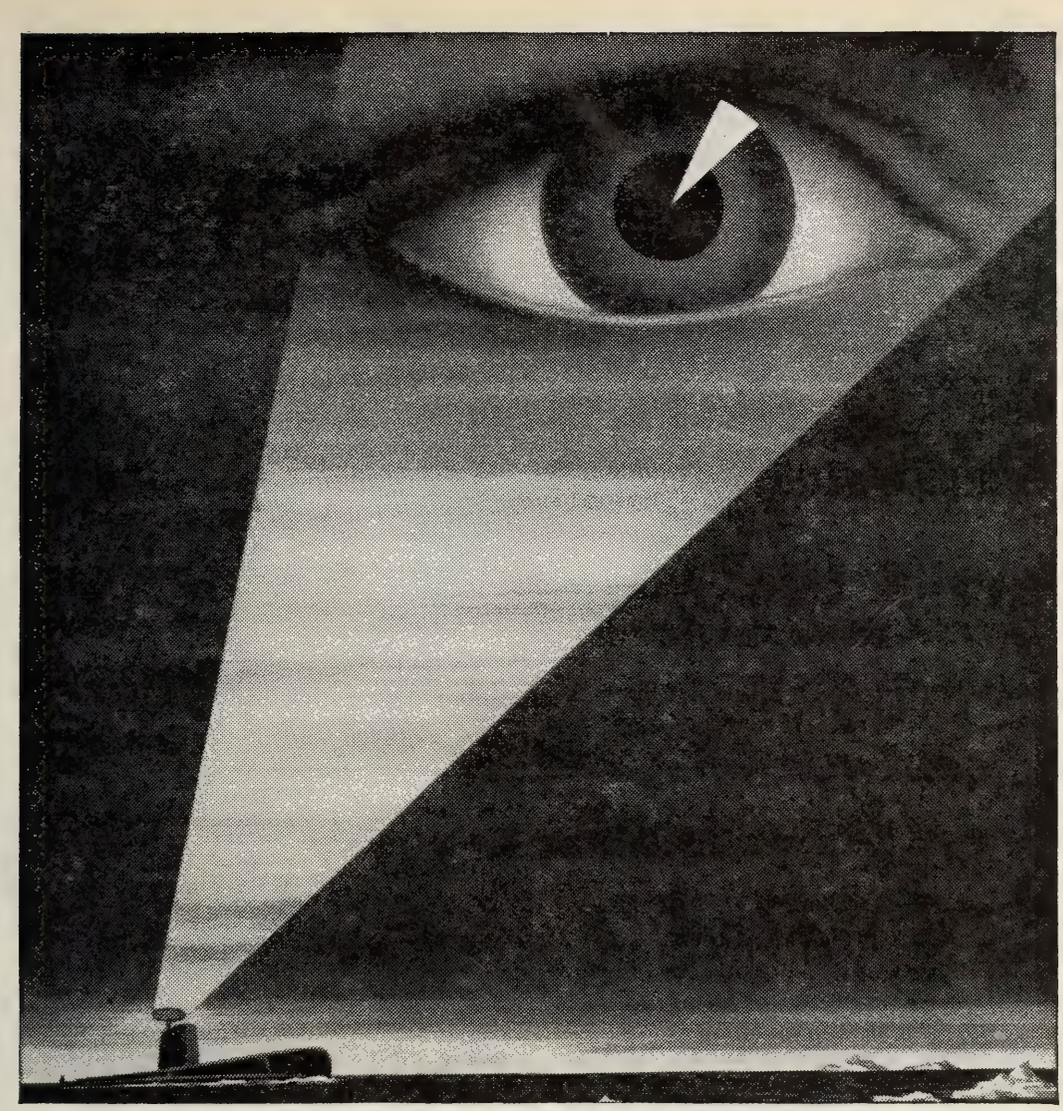
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speaking her lines through a megaphone, this novel bit of cleverly pointed fun made its way into an enlarged version, a ballet version, and finally a suite for full orchestra without benefit of voice (1926). In 1927, Walton made his first symphonic venture with his *Sinfonia Concertante* for piano and orchestra, its three movements dedicated to Osbert, Edith and Sacheverell respectively. There followed the Viola Concerto (1928–29), which was more widely performed, notably by Paul Hindemith and Lionel Tertis. The composer next turned to the oratorio form and produced in 1931 *Belshazzar's Feast* to a text chosen by Osbert Sitwell from the Psalms and the Book of Daniel.

Only then did Walton contemplate a symphony as such. When the promised date arrived for its performance under Sir Hamilton Harty (December, 1934), the composer had not been able to satisfy himself with the fourth and final movement. The first three were nevertheless played and received in England with much interest and approval. The symphony was completed and so performed about a year later. Walton composed the march *Crown Imperial* for the Coronation in 1937, a



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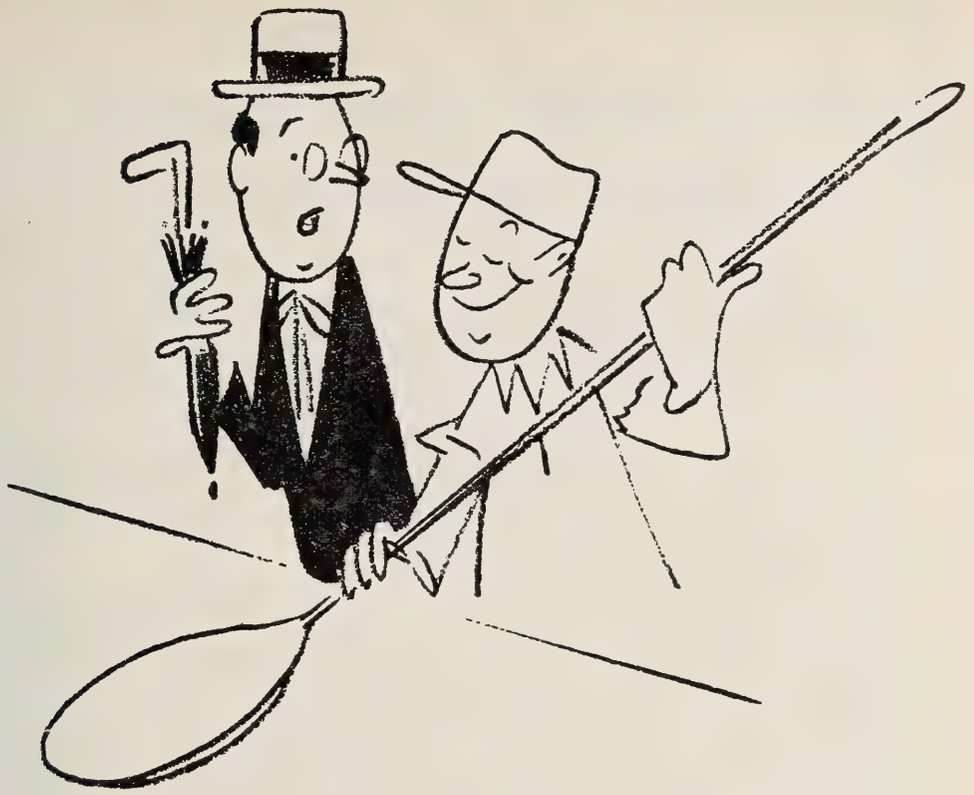
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Concerto for Jascha Heifetz in 1939, a ballet on music of Bach, *The Wise Virgins,* in 1940, an Overture on the *Commedia dell' Arte* figure *Scapino* for the Chicago Orchestra in 1941, the Ballet *The Quest* for the Sadler's Wells company in 1943, a second String Quartet in A minor in 1947. Walton's music for the British films has by its salient character escaped the humiliation of "background" subservience. Conspicuous in this respect are the films on Shaw's *Major Barbara,* Olivier's productions of *Henry V, Hamlet,* and *Richard III.* He wrote incidental music for Gielgud's production of *Macbeth.* His first venture in opera, *Troilus and Cressida,* based on Chaucer, had its initial performance at Covent Garden, December 3, 1954.

The new 'Cello Concerto follows the over-all scheme of the concertos for viola and for violin: a substantial first movement, a scherzo-like middle movement, and a long finale.

Kenneth Avery, to whose article in the New Grove's Dictionary these notes are partly indebted, described the matured Walton of the Second Quartet which he heard in 1947: "Walton had progressed from the harsh music of the 1920's (when he was known as the 'English Hindemith'), through the glory of the three works of 1928–35 (he was then called 'the white hope of English music') to the unashamed

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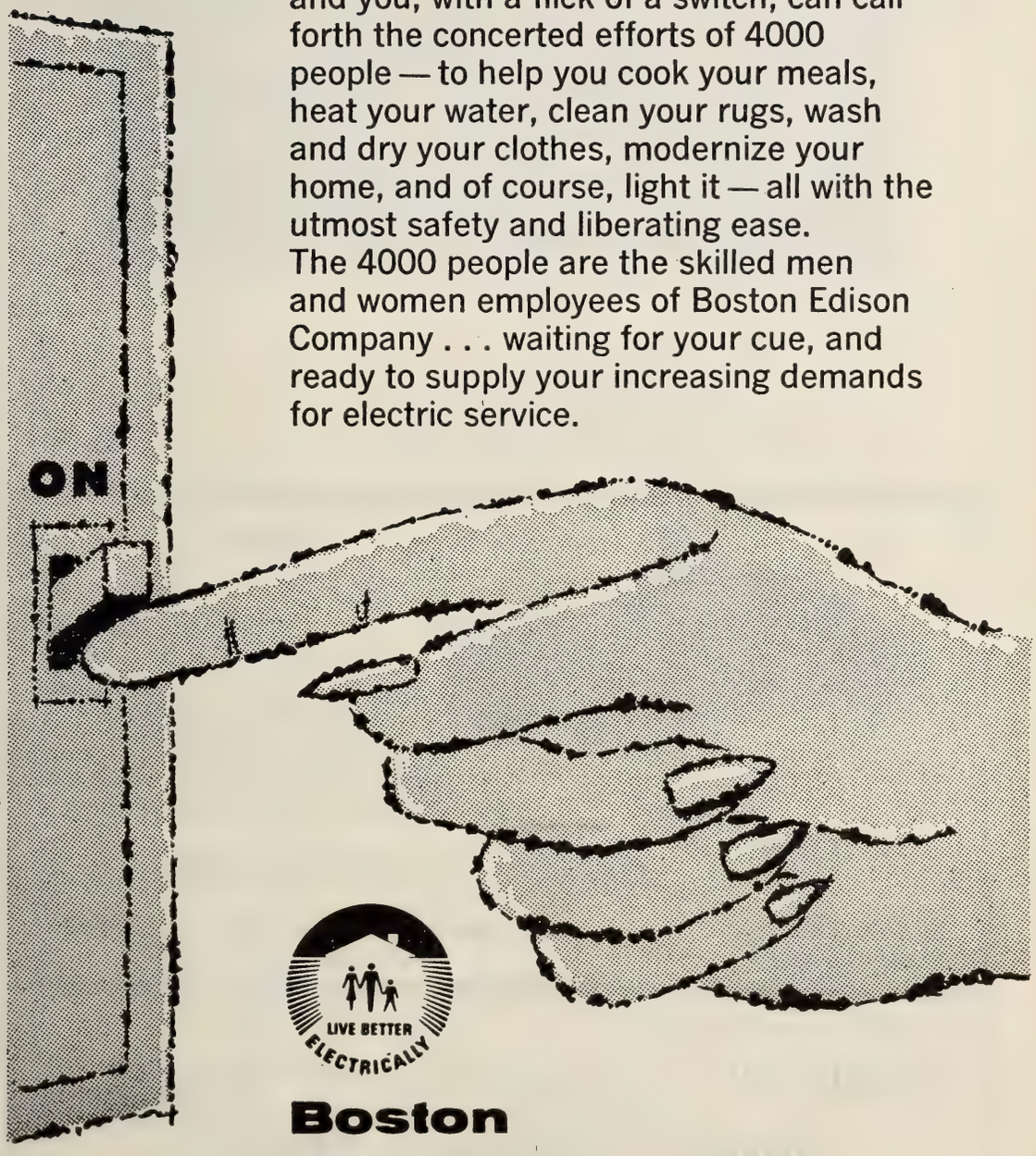
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romanticism of the Violin Concerto (when he was already accepted as a very important composer).

"Walton has established himself in the front rank of English composers outstanding in his generation; and his music, which has never followed any school of musical thought and has been more concerned with the evolution of expression, shows an unusual and consistently high standard of work maintained by his severe self-criticism and slow output."

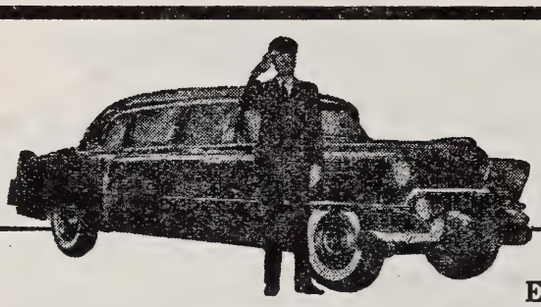
Walton was knighted in 1951.

• •

His principal symphonic works (excepting the violin and viola concertos) have been performed at the Boston Symphony concerts:

1926	(Nov. 19) Overture, "Portsmouth Point" (First performance in America)
1928	(Mar. 2) Sinfonia Concertante, for Orchestra with Piano (Soloist: Bernard Zighera)
1930	(Jan. 3) Overture, "Portsmouth Point"
1933	(Mar. 31) "Belshazzar's Feast" (Cecilia Society Chorus, Baritone: David Blair McClosky) (First performance in the United States)
1941	(Dec. 19) Overture, "Portsmouth Point"
1946	(Jan. 25) Overture, "Scapino" (Conducted by Sir Adrian Boult)
1950	(Feb. 3) Symphony No. 1 (First performance in Boston)
1957	(Jan. 25) Violoncello Concerto (First performance; Soloist: Gregor Piatigorsky)

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A FREE SPIRIT

By HOWARD TAUBMAN

(*New York Times,* January 20, 1957)

WHEN Arturo Toscanini dropped his baton for the last time in 1954, he had gone as far as his physical and emotional capacities could take him. He was 87. He had been conducting for sixty-eight years. He had frequently asked himself, in his final years with the N. B. C. Symphony, whether he was not too old and ought not to retire.

Now in 1954 the conducting was over. At long last he had reached the safe harbor where all would be peace. No more struggles with orchestras, singers, managers and public. No more of the tumultuous upheavals that wracked his mind and body when his ideal vision of the music turned out to be flawed in performance. No more, alas, the holy ecstasy when the music sang forth as he knew it must.

It was relatively peaceful in the years of retirement. But the best part of life was gone. For music was the most precious thing in the world to Arturo Toscanini. When he could not stand in the pit or on the podium or, at the least, immerse himself in a score to seek out



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(Continued from page 676)

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The great variety of tonal possibilities in an ensemble of percussive instruments was a revelation to the audience when Harold Farberman, timpanist of the Boston Symphony Orchestra, gave a concert last season. He will give another on Thursday evening, January 31, at Jordan Hall, with the assistance of thirty members of the Orchestra, in a program of his own compositions.

• •

SIR WILLIAM WALTON

The following personal word picture of Sir William Walton is quoted from the *Sunday Times,* London, April 25, 1954.

"Tall, handsome and urbane, Sir William Walton is yet another of those English composers who belie the romantic notion that creative artists must be, or look, eccentric. His cool eyes miss nothing in their clear and steady gaze, and that analytical mind delves deep into the heart of matters. There is about his person a disciplined reticence, which finds its counterpart in a musical output that is guarded.

"Just as his words are few, carefully weighed, slowly spoken and devastatingly to the point, so his music is not easily scattered on the manuscript paper that awaits it. Each work is long pondered, and there is much heart-searching before the release of those impeccably written scores that are the engravers' delight.

"So unmistakably does Walton's music now belong to the English tradition that its onetime daring is almost forgotten, as its present widespread reputation is sometimes overlooked. The composer of marches for two Coronations, once the dashing young modernist, is now also the composer from whom Heifetz and Menuhin have commissioned violin works, and the composer whose splendidly barbaric oratorio 'Belshazzar's Feast' still thrills choirs as much as audiences.

"Sir William's beautiful Belgravia home has seen little of him in the past few years. The seclusion necessary for the completion of his opera 'Troilus and Cressida' he has found only in Ischia."

Walton's first opera, completed and duly performed in London, December 3, 1954, and captured on a phonograph record, has confirmed the expectations of his admirers.

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the core of its feeling for some performance to come, his best energies and highest faculties were not engaged.

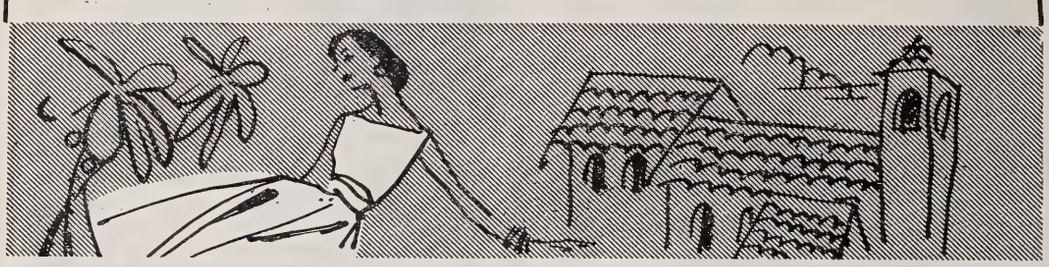
In those last years Toscanini busied himself with the tapes of his recordings and broadcasts. But he was like a caged lion, though his house in Riverdale is spacious. He fumed at the infirmities of the flesh. Though he was approaching 90, he could walk up the flight of steps from his living room to his private quarters, but the tread was slow. One of his fingers was stiff, and he would rage that he no longer could play the piano. He would take off his glasses, peer into an old friend's face and in that hoarse voice of his would cry, "I can see nothing without my glasses," forgetting that for half a century he had been afflicted by terrible myopia.

Toscanini was never able to suffer his own frailties patiently any more than he was capable of enduring the altogether human failings of the musicians he worked with. His was the truly divine discontent. He was happiest when he reflected on the miracles that men like Beethoven, Wagner and Verdi had wrought. With their masterpieces he could find no fault, and to their performance he devoted the most passionate hours of his life.

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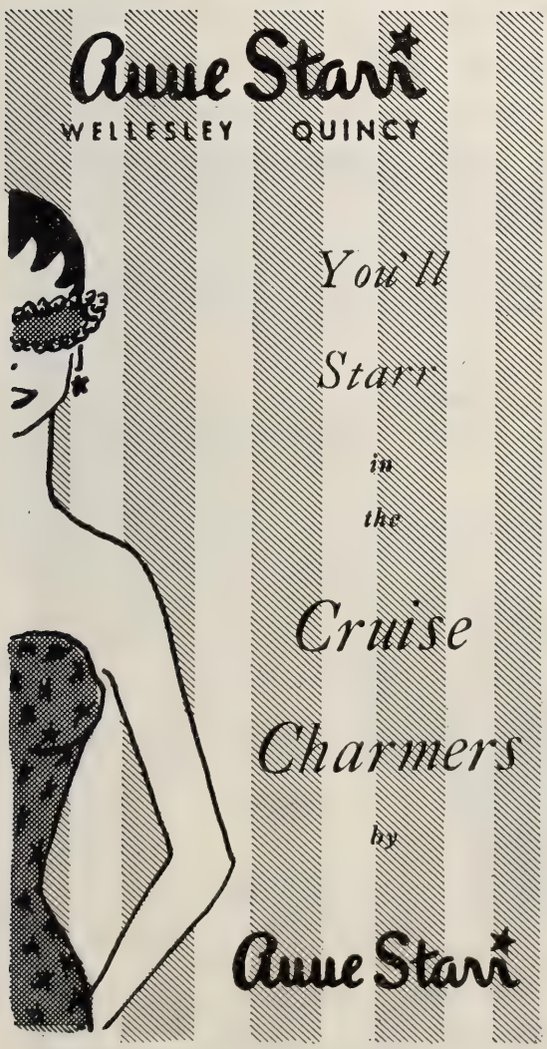
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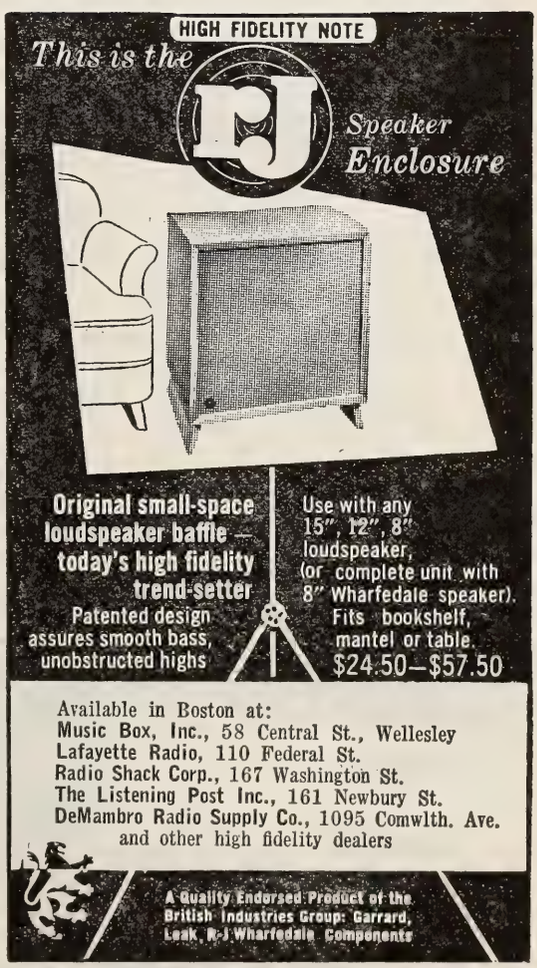
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But even the great giants whom Toscanini loved as dearly as his children he could not forgive for little personal weaknesses. Giuseppe Verdi was the Italian whom Toscanini admired most. He spoke of his music, even the early operas and their crudities, with an affection which admitted not the slightest suggestion of condescension. But then he would recall the rehearsals for the first performance of "Falstaff" at the Scala in Milan in 1893 with the 80-year-old composer accepting with resignation the failure of the contrabass section of the orchestra to play a passage correctly.

I remember an evening when the little maestro, himself eighty-three, recounted this incident with the air of a man who had no choice but to tell the painful truth even about a god. Suddenly his eyes began to blaze and he hammered the table furiously with his fist.

"I would have yelled!" he roared. "I would not have let it happen!" Then he thought of the beloved composer. "Poor Verdi," he murmured with a sigh. But he could not forgive. His gorge rose again,





and once more he pounded the table, shouting, "I have too much strength!"

He had the strength for his task – and the dedication. So it was in the beginning, and so it remained to the end. At the Conservatory at Parma, where Arturo studied, the meat rations were scanty and were doled out in return for coupons allotted to the youngsters. Toscanini found that his hungry fellow-students were ready buyers for his coupons, and he sold them regularly. By giving up his meat portions he could obtain small sums with which he purchased scores not available in the conservatory library.

At the highest point of his world fame Toscanini would not have hesitated to sacrifice his career if anyone had asked him to compromise. He stood up to Mussolini and eventually was attacked by the Duce's bravos, but he would not conduct the Fascist hymn, "Giovinezza." The moment Hitler took power he abandoned the Bayreuth Festival, where he had conducted with loving devotion and where he had returned payment with the remark that it would be like taking money from Wagner.

These were large issues; it was easy to judge right from wrong, though it often took courage to act. On small ones Toscanini was

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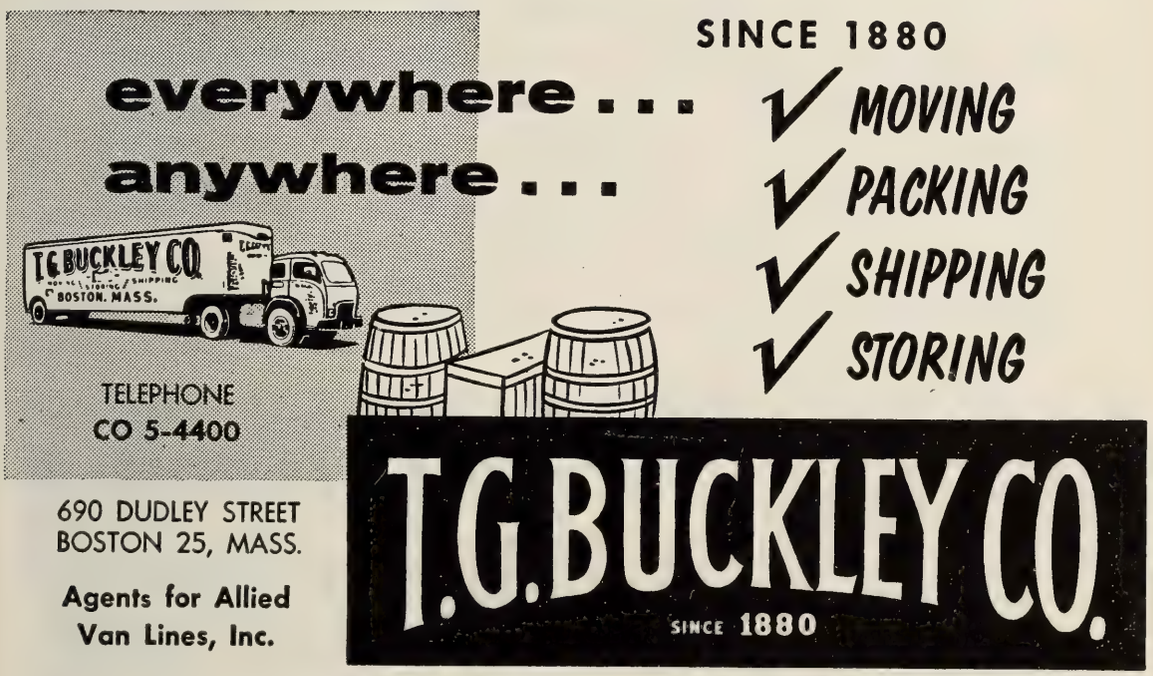
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equally unyielding where justice and dignity were involved. And if music was at stake, there was no doubt where Toscanini stood. He could grow violent over a misplaced accent or a skimped grace note.

We must not let the perfectly authentic stories about conflicts and turbulence that raged around Toscanini distract us from a just estimate of the fundamental sources of his pre-eminence as a musician. The willingness to fight for his conception of the music was only part of his secret. Much more important were his unremitting study, his knowledge, his instinct and his taste.

Toscanini was the greatest conductor of our time. He had had disappointing performances, as he would readily concede, and some were his own fault, as he would also confess. In the final years of his career he conducted only the music for which he felt deep sympathy. He rarely touched contemporary music but explained that he had done his share in his youth and early maturity — and he had — and that now he wished to devote himself to the things he loved.

The maestro, by the force of his personality and achievements, turned the conductor into the dominant figure of the musical hier-



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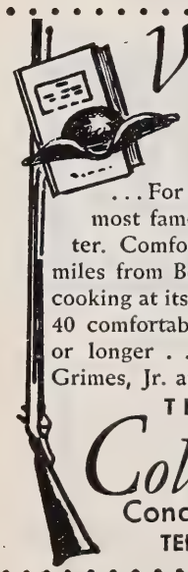
archy. Where prima donnas, tenors, famous violinists and pianists had been the performers who caught the wide public's attention, Toscanini made the conductor the most glamorous virtuoso of them all.

He did not intend to. He avoided the normal routines of publicity; he never knowingly gave an interview. And yet he made news at every turn. Drama flared out of his activities like lightning out of the stormy heavens.

The greatest dramas of all were his performances, and their transfiguring excitement grew out of the music. He could not touch any piece without bringing fresh life to it. There were no easy pieces to him; his players knew that a familiar Rossini overture, which they might be inclined to take for granted, would demand the unremitting concentration and intensity lavished on a soul-searching masterpiece.

Toscanini's lasting contribution is the lofty standard he set in the opera house and concert hall. He taught millions all over the world to rediscover the exulting and compassionate hearts that beat underneath the surface of the notes. In his work and person he reaffirmed the durability of the free, questing human spirit.

The maestro is dead, but he will live on in our memories and, thanks to the heritage of his recordings, in our ears and hearts.



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WHAT ERNEST NEWMAN THINKS IS WRONG WITH MUSIC CRITICS

By Cyrus Durgin

(*Boston Globe* — January 13, 1957)

Ernest Newman, the music critic of the *Sunday Times* in London, has had a long and brilliant career; indeed, he has proved one of the greatest writers about music in the English tongue. His influence has been enormous, because he has worked with sharp perception and in the simple style of a truly informative writer. He also has written the definitive biography, in English, of Richard Wagner.

But in an article which I happened to see because it was printed in the Boston Symphony Orchestra program books, week before last, Mr. Newman states some peculiar — to say the least — views about his own profession and its practitioners. In this article, originally published a year ago, Mr. Newman sounds disillusioned and very old and tired.

"The craft is obviously sick," claims Mr. Newman, "and this being

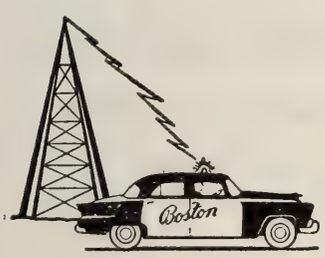
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so, is it not time that the craftsmen themselves made an effort to trace the malady to its source?

"What we call our critical judgment . . . is a balance struck by a number of hidden forces within us; the object put before us is instinctively referred by us to a complex of elements in ourselves – temperament, intellect, knowledge, experience and so on – and our final approval or disapproval is the expression, in quantity and quality, of the results of that impact; and there is so little fundamental resemblance between these subtle complexes in different individuals that it is little wonder that each of us has his own system of 'marking' that is only partially valid or quite invalid for others."

Mr. Newman then adds that one finds that attention to a given work or production "has been curiously intermittent." Since no two critics are intermittent at just the same moments, "need the public be surprised if next day or next week it reads two wholly different estimates of the work or the production?"

No, it need not, but not for the reasons that Mr. Newman gives. Music criticism is not an exact science, but a written personal account of how one person finds the quality of a work or performance, according to the hidden forces detailed above. All listeners, indeed, are critics, but most give their personal view for private consumption, while the professional critic gives his in public. Usually – and there is no need to hedge behind spurious modesty here – the professional critic is better informed, more experienced, and more sound in his judgment than the amateur.

If he were not, he would have no following of readers. The fact

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of human nature is that all of us differ in our views, in what moves, bores, pleases or displeases us. That is why the divergence of attitudes which so often is the case in published criticism. That is altogether healthy, logical, natural — and inevitable. That is why some readers prefer some critics — the ones who reflect their own views — and ignore others.

The professional critic knows that he has a responsibility to "call 'em as he sees 'em," because his readers want him to do that. Accordingly he is conscientious, and I strongly believe that he is not "intermittent" in his concentration. A new, big production likely will offer so much that it cannot be digested in one hearing, and two different critics likely will not be alike in what they first perceive to be the outstanding qualities of the production.

That, really, is what makes two quite different accounts of the same thing — not mental wool-gathering.

Candidly, I think that writing about music today, on the part of its ablest practitioners — and I won't mention any names! — is on a higher general level than ever before. There is less romantic nonsense, less purely personal bias, a much greater interest in contemporary music, more simple writing, more attempt to inform the reader of the character of music and the nature of its performance, and an unceasing urge to strike a balance between the antithetical poles of subjective impression and objective judgment.

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The most recent performances in this series were on October 3–4, 1952.

THE long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the allegro vivace. The subject matter of this movement is as abundant as that of the first movement of the *Eroica,* the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energic syncopated chords which bring in the dominant key, and from the flute the

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graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The Adagio is built upon a theme first heard from the strings and then from the full choirs in a soft cantabile. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This instrument, used only for reinforcing up to this point, takes on a special coloring. The movement continues its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this Adagio in a special sense: "The power of the musician cannot be grasped otherwise than through

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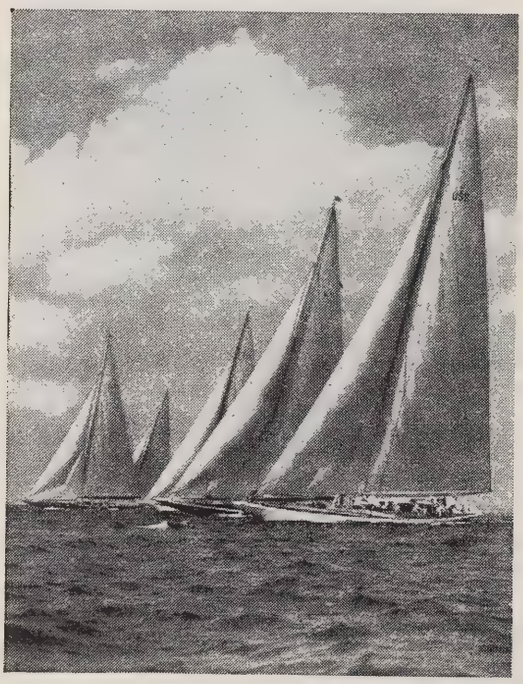
the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion." There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody.

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked allegro ma non troppo, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his de-

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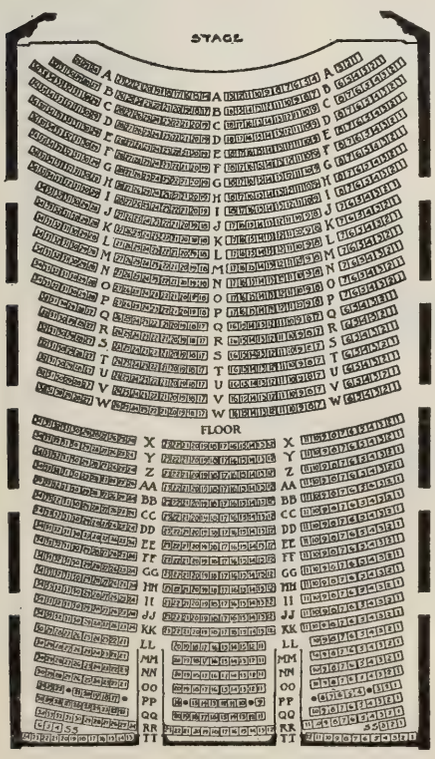
fiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the *"Eroica"* and C minor symphonies, and the *"Appassionata"* Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention *Fidelio* and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Sym-

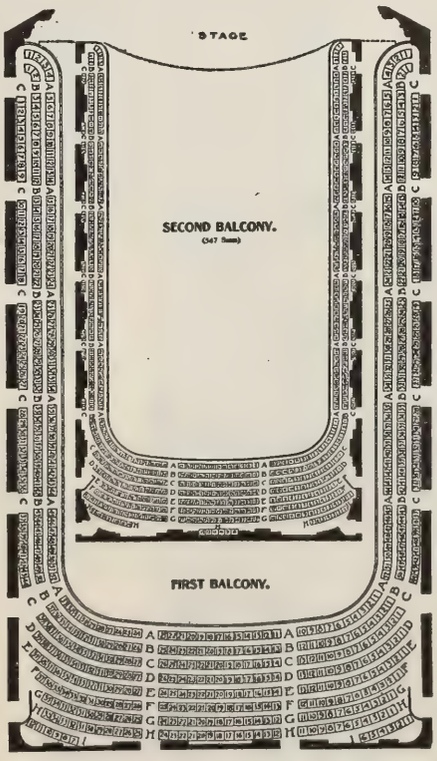
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phony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the *"Eroica"* and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer.

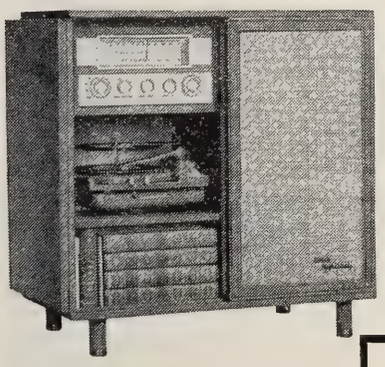
It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon

*Beethoven's *Unsterbliche Geliebte,"* 1890.



which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.



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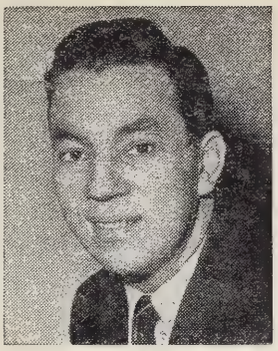
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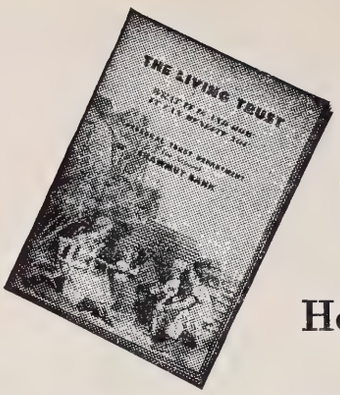
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SYMPHONIANA

Drawings by Toulouse-Lautrec
Memories of Toscanini

DRAWINGS BY TOULOUSE-LAUTREC

A remarkable collection of lithographs, both in color and in black and white, together with early drawings, by Henri De Toulouse-Lautrec, is now on view in the Gallery. The exhibition has been loaned by the Print Department of the Boston Public Library and is part of the Albert H. Wiggin Collection. In the cases are shown drawings, mostly of horses, from the sketchbooks of Toulouse-Lautrec on the estate where he spent his childhood.

Toulouse-Lautrec was born in Albi, France, of an old distinguished family in 1864. His greatest paintings are housed in a museum in Albi, his birthplace. Lautrec was only thirty-seven when he died in 1901 after a short, prolific life.

Toulouse-Lautrec broke both of his legs at the age of ten, and as the bones set badly, he was left with a severe physical handicap which necessitated a sedentary existence.

His first paintings and drawings were carriages and horsemen and portraits of his family. He spent a brief time at the Beaux-Arts and in Cormont's studio, where Van Gogh was also a student. He became increasingly absorbed with lithography and it was by his lithographs that he became known. In 1898 he produced not less than one hundred lithographs. Unlike Daumier and Forain, he was not portraying his moral indignation or preaching, but only painting and drawing what he saw.

The reckless, gay, Bohemian life of Montmartre appealed to him. From the night life of Paris, he chose his models in the bars, theatres and music halls, and particularly the *"maison close"* on the Rue Ambois where Lautrec lived. Two music hall artists whom he used repeatedly as models were Jane Avril and Yvette Guilbert. He was also fascinated with the circus, painting and drawing the clowns, acrobats and bareback riders.

Lautrec was influenced by Japanese prints, as were Degas and other artists who were his contemporaries. He used the simple masses of color and the definite contour. The spectator's line of

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vision is often directed downward at an angle, as in Japanese prints. His subjects were caught as if by camera, at their accustomed tasks.

• •

MEMORIES OF TOSCANINI

The passing of Arturo Toscanini is inevitably bringing to light personal recollections by those who knew him. Ernest Newman has written as follows in the Sunday Times, *London, January 20:*

The musical world has suffered an irreplaceable loss. There had been no one like him before, and it is safe to say there will be no one like him in the future. He had long been a living legend. The general public had perhaps been most impressed by the stories of his astounding memory; some of these would be quite incredible were not the evidence of the truth of them beyond question.

We have a particularly valuable piece of such evidence in a letter of February 28, 1911, from Busoni to his wife (from New York). Busoni had spent a Sunday with the maestro at the latter's house: the conversation, he said, had been "animated and interesting right up to midnight." Toscanini had astonished him in two ways. He had shown a surprising knowledge of Busoni's published "aesthetic": Toscanini "repeated whole pages out of it," he said. And Busoni was staggered by Toscanini's memory of orchestral scores. "He had just studied the difficult score of Dukas's '*Ariane et Barbe-Bleue*' and the next morning he was going to take the first rehearsal [at the Metropolitan]—from memory!" He was forty-four, but looked scarcely thirty. "But such achievements must wear him out," Busoni concluded; "he is a bundle of nerves." That was forty-six years ago.

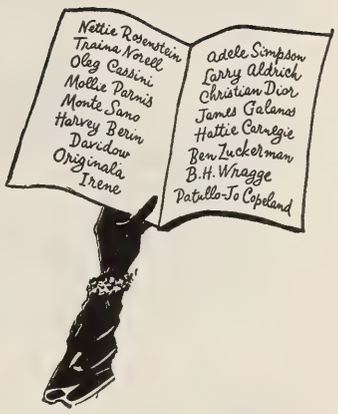
Busoni's testimony to Toscanini's general mental activity is valuable, for the great conductor is regarded in some quarters as having been no more than a unique musical instrument. That was not so; he was intellectually as well as emotionally alive. I myself remember a signal proof of this. In my notice of a B.B.C. concert in which he had conducted the Beethoven No. 9, I happened to refer to Heinrich Schenker's exhaustive study of the symphony (in a book of close on 400 pages). On the Sunday I was rung up by his agent, Harold Holt, who told me that Toscanini, hav-

(Continued on page 763)

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FRIDAY AFTERNOON, FEBRUARY 1, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 2, *at* 8:30 *o'clock*

SMIT ..... Symphony No. 1 in E-flat

I. Adagio; Allegro moderato
II. Andante sostenuto
III. Allegretto scherzando
IV. Allegro vivace

(*First performance*)

PROKOFIEFF ..... Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

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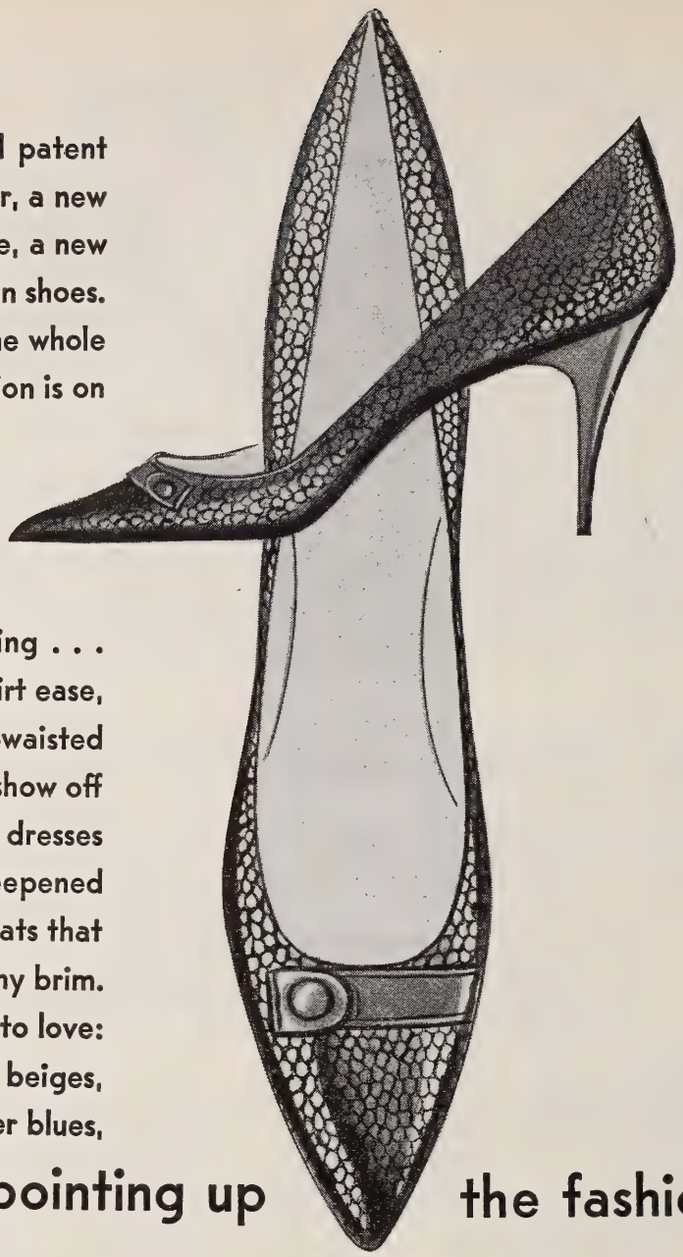
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SYMPHONY NO. 1, IN E-FLAT

By LEO SMIT

Born in Philadelphia, January 12, 1921

Leo Smit tells us that the first idea for a symphony came to him in Rome in 1951 and that he completed the score in New York City in the summer of 1955.

The Symphony was commissioned by the Koussevitzky Music Foundation for the occasion of the thirtieth anniversary of the League of Composers. It is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestra is required: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and strings.

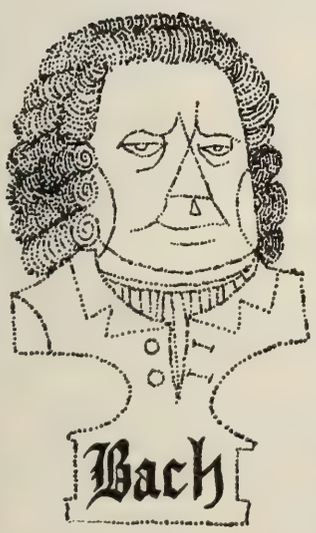
THE following brief analysis of his Symphony has been provided by the composer:

"The first movement begins with a slow introduction which contains much of the material developed in the main section. The second movement consists of a long theme, three variations and a short coda. The form of the third movement brings in the main section of the scherzo three times and the trio once [the traditional procedure without repetition of the trio]. It ends with a tiny coda of two measures. The finale is in sonata form."

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Leo Smit won a scholarship at the age of nine for the Curtis Institute of Music, where he studied piano with Mme. Isabelle Vengerova. He studied composition with Nicolas Nabokov. In 1950 he won a Fulbright Scholarship and a Guggenheim Fellowship and spent two years at the American Academy in Rome where, among other things, he composed his Overture, *The Parcae.*

On October 31, 1952, Mr. Smit made his appearance as soloist with this Orchestra in the Piano Concerto of Alexei Haieff, which then had its first concert performance. Mr. Smit was later given the Horblit Award. This Concerto was performed by Mr. Smit in Paris in the summer of 1953 under the direction of Charles Munch, and at the subsequent festival in Venice. Mr. Smit's Overture *The Parcae* had its first performance October 16, 1953, at these concerts, when the composer also appeared as soloist in Aaron Copland's Piano Concerto.

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DID YOU KNOW that the orchestra consisted of "3 bumblers, 2 exploders, 3 thunderers, 3 whistlers, 2 rufflers, 2 gurglers, 1 fracasseur, 2 stridors, and 1 snorer" . . . that, after an hour of catcalls from the "pastist" audience, five of the futurists, who could stand it no longer, came down from the stage and "with punches, sticks, and walking sticks attacked the pastists, drunk with stupidity and traditional rage"?

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PIANO CONCERTO NO. 2, IN G MINOR, *Op.* 16

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Composed in 1912–1913, Prokofieff's Second Concerto was first performed August 23, 1913, at Pavlovsk (near St. Petersburg), Aslanov conducting, the composer playing the solo part. The score, according to Philip Hale, was lost "when his apartment was confiscated [requisitioned?] by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921." It was from these sketches that the composer rewrote the Concerto at Etal in Bavaria in 1923. The revised version was performed in Paris, May 8, 1923, Koussevitzky conducting. Prokofieff was the soloist and performed it for the first time in the United States with this conductor at concerts of the Boston Symphony Orchestra in Boston, January 31, February 1, 1930. There was a performance at a Berkshire Festival concert, August 5, 1951, when Eleazar de Carvalho was the conductor and Jorge Bolet the soloist.

IN 1913, Serge Prokofieff, still a student at the St. Petersburg Conservatory, caused considerable commotion in musical circles by performing his Second Concerto at Pavlovsk. His First Concerto heard the year before had warned conservative listeners to expect from the brilliant young pianist (there was no denying his ability as a performer) an unbridled onslaught upon traditional harmony. The

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Second Concerto sounded even bolder than the First. The critics of St. Petersburg must have considered the composer as newsworthy, if only from the point of view of scandal, for they seemed to have been present in Pavlovsk in force. Almost unanimously they attacked him. "The debut of this cubist and futurist," said the reviewer in the *Petersburgskaya Gazeta,* "has aroused universal interest. Already in the train to Pavlovsk one heard on all sides 'Prokofieff, Prokofieff, Prokofieff.' A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. 'Such music is enough to drive you crazy!' is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow Prokofieff resumes his seat and plays an encore. The audience flees, with exclamations of: 'To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this!' " Other Petersburg critics spoke of "a

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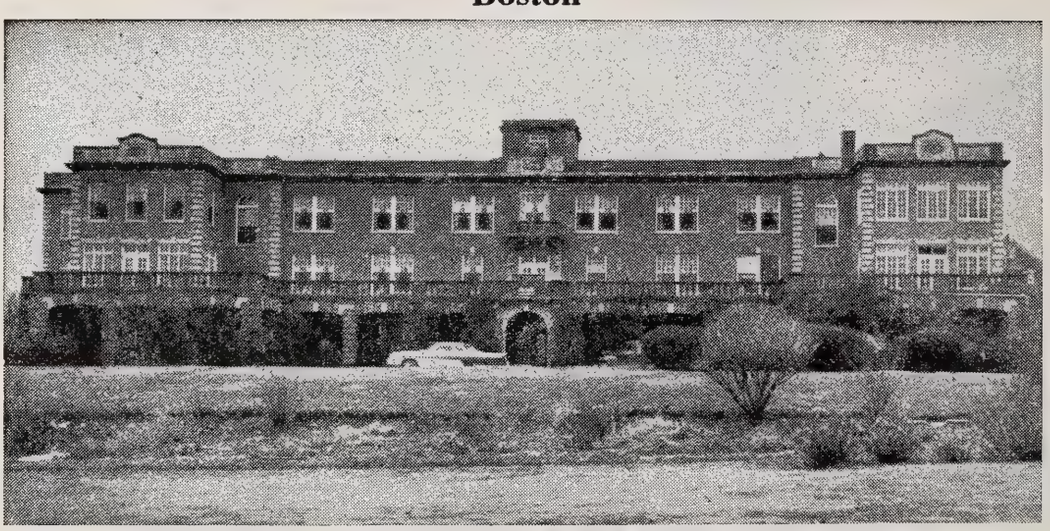
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babble of insane sounds," a "musical mess." A lone voice was that of V. G. Karatygin who reported "The fact that the public hissed means nothing. Ten years from now it will atone for last night's catcalls by unanimous applause for this new composer."*

Unless the revision of 1923 is radically different from the original version, which is unlikely, it is hard to recognize the Concerto in the epithets which were hurled at it by the early critics. The "babel of insane sounds" is in reality a clear, lightly scored and delicately wrought piece, mostly in elementary common time, with an elementary bass and a lyric piano part, varied by pianistic embellishment. What apparently disturbed its hidebound hearers were the then unaccustomed melodic skips and occasional untraditional harmonies, the very characteristics which were later found fresh, piquant, and often entirely charming, the exclusive outcome of this composer's special fantasy in lyricism. The Concerto begins quietly and elegantly, the solo part lightly, but colorfully supported. Here, and throughout, the pianist's aim must be the utmost crispness and delicacy of touch. There is a middle section with a melody which could have been written by none

* These reviews are quoted by Israel V. Nestyev, *Serge Prokofieff, His Musical Life.*

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other than the destined composer of the March from *The Love for Three Oranges.* A part for the soloist unaccompanied is not a cadenza but a continuation of the development. This leads to a climax by the full orchestra and a pianissimo close by the pianist, as if to assure us that this is after all no concerto in the grand style.

The Scherzo is a swift moto perpetuo for the soloist, in breathless and unbroken sixteenths by the two hands in octave unison.

The Intermezzo opens on a theme with a flavor of the Scythian demons or the *Suggestions diaboliques.* A repeated bass theme with varying embellishment of delicate piano figures approximates a passacaglia.

The Finale at last injects into the Concerto a more traditional bravura. The pianist has still the commanding part, a dramatic "cadenza" carrying on the development, as in the first movement, and building to a now expectedly brilliant close.

The young man was impossible to ignore. The several piano pieces he had written were violently challenging; the First Concerto had been labelled by one critic as "football music" presumably on account of the way the harmony was kicked around. When Prokofieff brought





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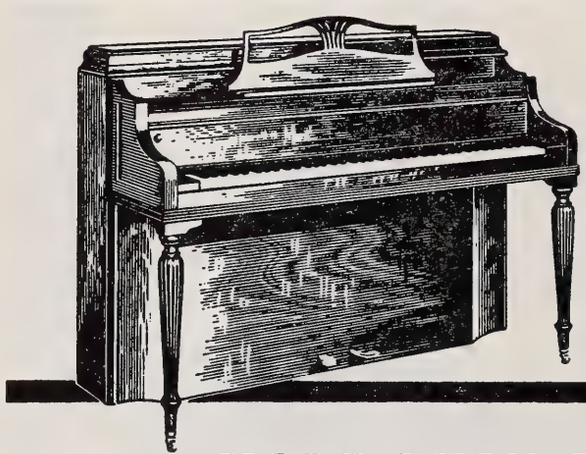
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forth his *Scythian Suite* (1916) with its piquant barbarism and *Sept, ils sont sept* (1917) which was even more primitive, Prokofieff began to be called an *"enfant terrible,"* as if he either enjoyed shocking staid people or used violence for the purpose of attracting attention to himself. He became a topic and was compared to the cubists, although he had no very special interest in that school of painting. These were the critics who tended to lump into one category all new ways which they could not comprehend. Any resemblance between Prokofieff's early music and the work of the cubists or futurists lay in an impulse to break up conventional lines and express himself boldly and vividly. The comparison was just about as deceptive as the linking of Debussy with the French impressionist poets.

Prokofieff then came under the disapproval of such conservatives as Glazounov, the director of the Conservatory where he was studying. When he competed for the first prize, Glazounov was opposed, and was outvoted. Prokofieff won the award, but as pianist, not as composer. Medtner made the unintentionally revealing remark: "If that is music, I am no musician." But Prokofieff had his champions, such as the composer Miaskovsky, who was his friend for life, and Igor



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Glebov (Boris Asafyev), the critic. This outraged attitude toward Prokofieff as a sort of mischievous imp of music, knocking over the block houses of tradition for the clatter they would make, reads strangely in a later day. It would seem in the light of his full-rounded development that the youthful Prokofieff, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends — ventures always arresting towards ends not always attained. When he was mocking or sharply satirical it was the music and the subject, not the audience, which made him so. The matured composer remained bluntly uncompromising. That he became less experimental is in the nature of growth. The independent spirit of Prokofieff at that time, to which some so strenuously objected — if they noticed him at all — was eventually recognized as something far sturdier, far deeper, than the irresponsible obstreperousness of which he was once accused. He would at any time give a bludgeoning passage to a full orchestra when he saw fit. While he was always ready to compose descriptive music for the stage or film, he became increasingly symphonic and serious in his aims, particularly from the time of the Fifth Symphony.

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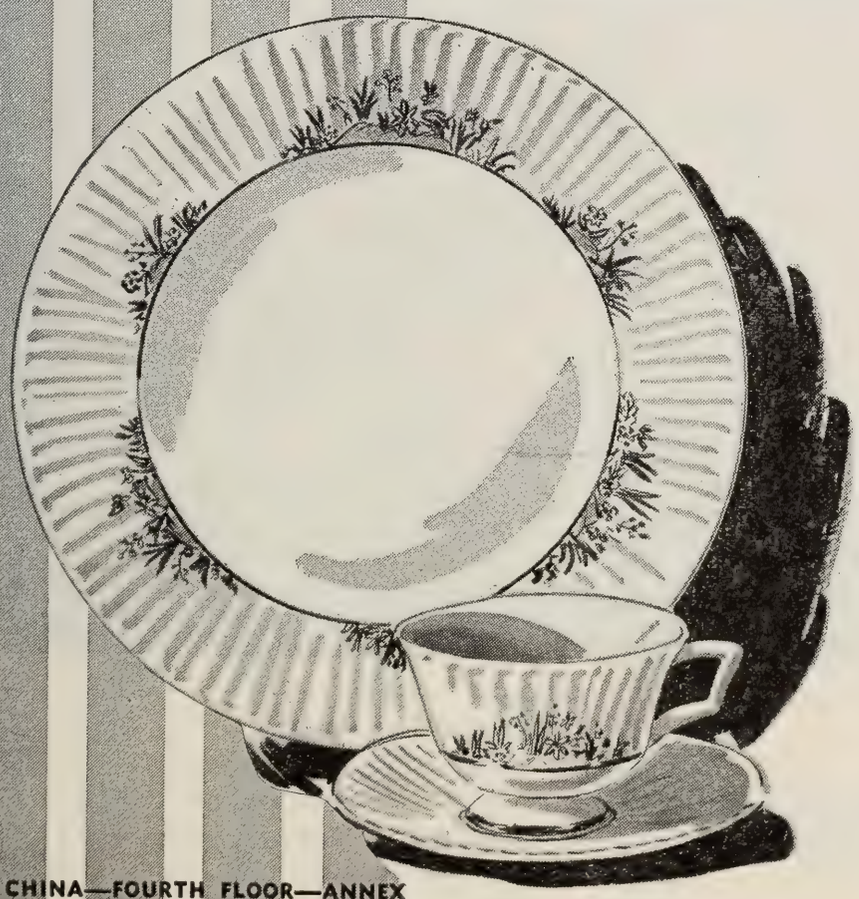
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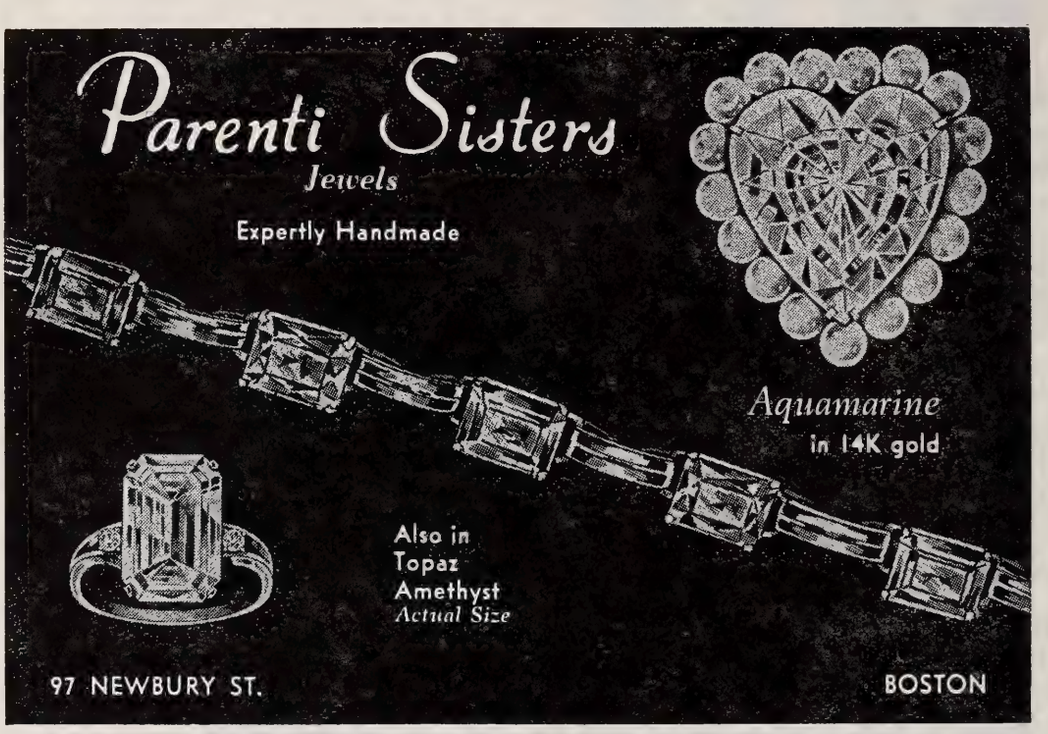
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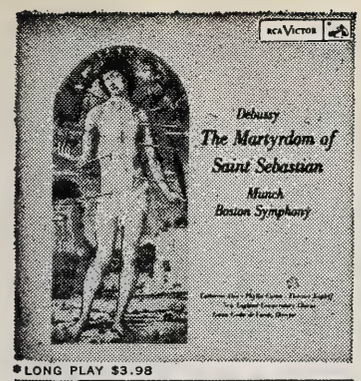
CHINA—FOURTH FLOOR—ANNEX

NICOLE HENRIOT

NICOLE HENRIOT was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.



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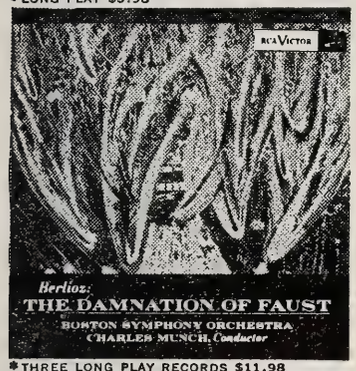


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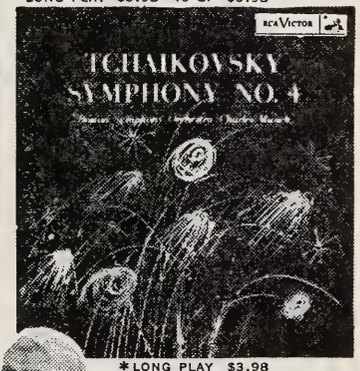
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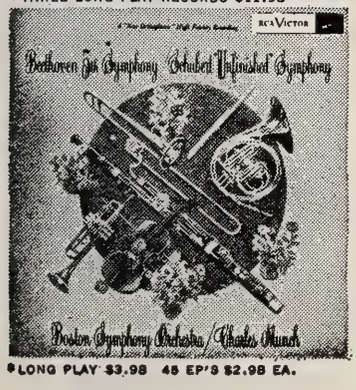
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In the spring of 1918, Prokofieff took an unusual step for a citizen of Soviet Russia. He obtained a passport from the People's Commissar and made his way to the United States. He was then twenty-seven, a celebrity of a sort in Petrograd and Moscow, a subject for musical disputation there, if by no means for general acceptance. In the Western world he was quite unknown, as was all current music in Russia, excepting what Diaghileff had brought to Paris, and this consisted principally of music by a real emigré, Stravinsky, whom he had drawn into his orbit, and who would never return to his home land. Prokofieff had penetrated to the powerful presence of the impresario, and at his order composed the ballet *Ala and Lolli,* in which Diaghileff sought to draw upon primitive, barbaric Russia as had Stravinsky in *Le Sacre du Printemps. Ala and Lolli* offered another sort of barbarism. Diaghileff, lukewarm, had failed to produce it, and Prokofieff had made his way back to Russia unheard. He had then turned *Ala and Lolli* into an orchestral suite, the *Scythian Suite,* which fresh,



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stimulating and highly colorful venture into the orchestral field made a sensation in Russia.

In 1918, when Prokofieff first entered America, he was as complete a stranger to us as we were unknown to him. His own country, since the October Revolution, had been quite shut off from the rest of the world. His ambition may have been to build a new fame in unknown territory. Nestyev puts down his motive as "the thirst for new impressions, the desire to breathe the fresh, invigorating air of seas and oceans, a persistent and confident striving for world renown."

He made his way laboriously across Siberia, where he was delayed by military skirmishes, to Japan where he lingered for two months, and thence to San Francisco and New York. Having left Russia in May, he arrived in September. He carried with him, according to Nestyev, "the scores of the *Scythian Suite,* the First Piano Concerto, the *Classical* Symphony, and several piano pieces"; also sketches for an opera on Gozzi's *The Love for Three Oranges.* He must have felt fortified in



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his quest by the comforting awareness of his first-rate ability as a pianist.

In Manhattan, "penniless and friendless," he may well have been appalled at the problem of winning attention. He managed to give a piano recital on November 20, 1918, and on December 10 Modeste Altschuler with his Russian Symphony Orchestra asked the composer to play in his First Concerto, and introduced the *Classical* Symphony. Both occasions brought from the critics remarks typical of that epoch, when music was so tied up with extraneous circumstances connected with its title or its composer, that the musical point was quite missed. "Russian chaos in music," "Godless Russia," "Bolshevism in art," "a carnival of cacophony," were remarks waggishly showered upon the strange visitor, as if the adventurous spirit of this artist exclusively absorbed in his art had been prompted by a political ideology. James Huneker, who was sometimes more absorbed in turning a clever phrase than in lending a conscientious ear, called him a "Cossack Chopin," a "musical agitator."

These phrases did not ring out as the clash of weapons in a lusty battle over the rights and wrongs of new music, nor provoke sharp retorts, as had been the case in Petrograd and would be the case in

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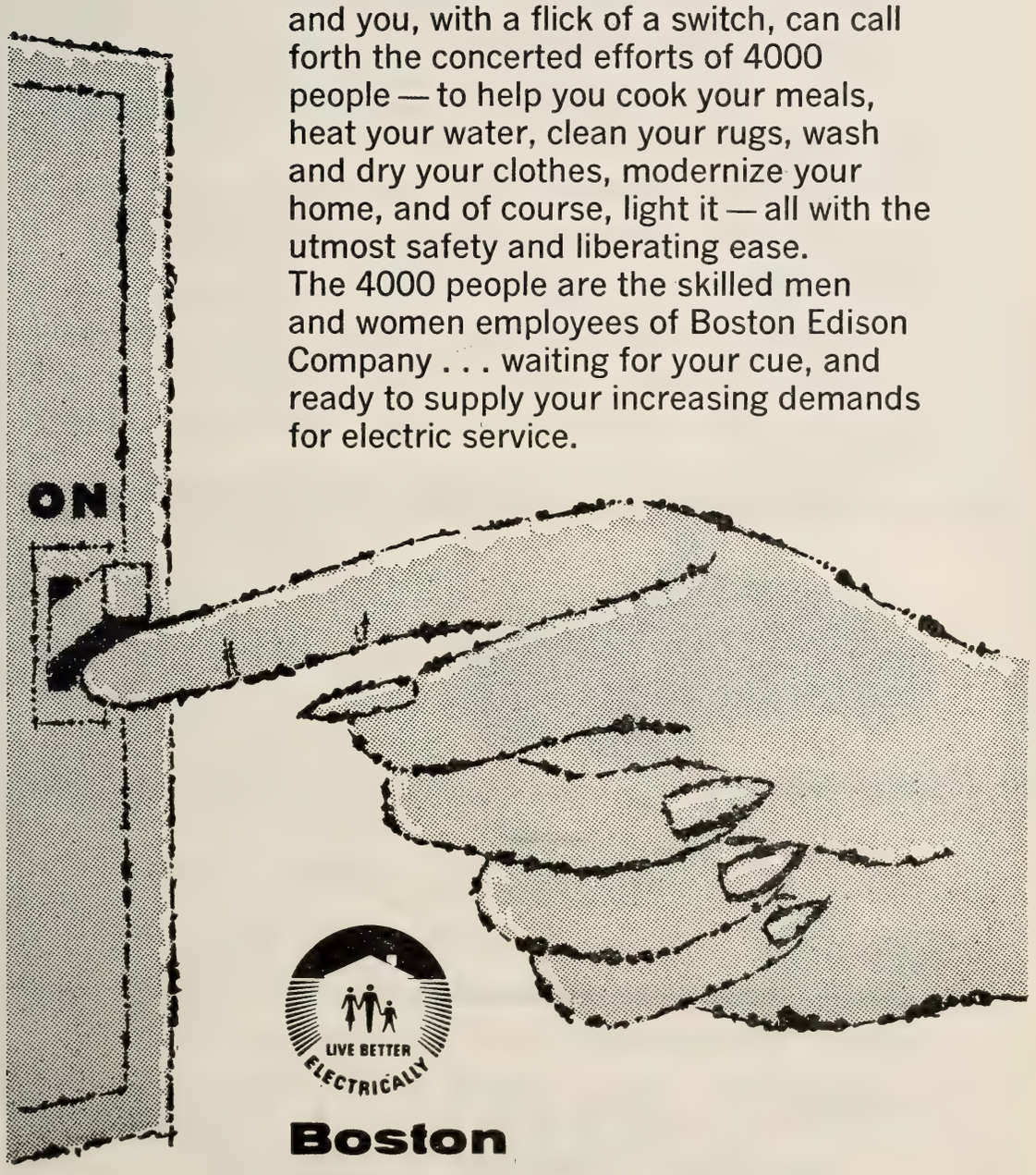


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Paris. It must be admitted that public opinion in this country had not yet reached the point of militant factions over such problems.

Prokofieff received better attention in Chicago, probably because the *Scythian Suite,* which achieved a performance under Frederick Stock, is a work too arresting to dismiss offhand. Nevertheless, the critics fell into the same hazy state of misapplication. The *Scythian Suite* was "Bolshevist"; "The red flag of anarchy waved tempestuously yesterday over Orchestra Hall." Prokofieff was a curious exotic to be glanced at with a smile and quickly forgotten. He gave a few piano recitals, but they were little noticed. The Chicago Opera Company became interested in his opera project *The Love for Three Oranges,* but the opera was not to achieve a production until 1921. Prokofieff departed, discouraged and unnoticed, for Europe. He returned in 1920 and made a recital tour of California without causing any particular stir in that state. A third visit, in 1921, brought performances of *The Love for Three Oranges* and the new Third Piano Concerto in Chicago; but the Opera, which was produced under the insistence of Mary Garden, and was carried to New York, was not well received there. One wonders whether Prokofieff showed his *Classical* Symphony to any conductors besides Altschuler. This, or his vocal suite, *The Ugly Duckling,* a precursor of *Peter and the Wolf,* might well have



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wooed audiences to a due acclamation and awakened critics to a realization that he was something else than a "wild Bolshevik."

He dwelt in Western Europe until 1932, and, thanks to the ballets *Chout, Le Pas d'acier,* and *L'Enfant prodigue,* produced by Diaghileff, the first four symphonies, the opera *The Gambler,* the choral *Sept, ils sont sept,* five piano sonatas, and several small works, his considerable stature was more fully recognized. Meanwhile, Serge Koussevitzky had been his consistent champion. He had been among the first to introduce his music in Russia, and likewise became his publisher. He had brought out each of his orchestral works in Paris, as they appeared. It was in his third program in Boston that Koussevitzky began to make known to us the music of Prokofieff with the *Scythian Suite.* He continued to conduct Prokofieff's works throughout his Boston career, repeating the best of them, and carrying them to other cities. The last country to become aware of Prokofieff thus became second to none in admiration of his importance and the enjoyment of his music.

This Orchestra soon became and continued to be the principal one to introduce the music of Prokofieff in this part of the world. Sixty-one performances of twenty-two different works are listed in the



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(Continued from page 732)

ing read my article, was all on fire to make the acquaintance of the book. Being unable to find a copy in London on the Monday he made Holt's life a burden to him; and in the end I had to send him my own copy.

Toscanini certainly read it, for long afterwards, when I had made his personal acquaintance, he brought the Schenker subject up and discussed it in some detail. I recall wondering then, and I still wonder, how many conductors who had been conducting the No. 9 for years would have been unable to rest until they had made the acquaintance of a German treatise on the subject that might possibly throw some new light on it for him.

My personal acquaintance with Toscanini was slight; he came twenty miles out to lunch with me once, and I had a few short conversations with him in London and elsewhere. I particularly remember one of these for the light it threw for me on a feature of him which thoughtless people describe by the thoughtless name of "tantrums." It was a few years before the start of the second world war. On my arrival at Monte-Carlo one winter day, I saw that Toscanini was to conduct a concert in the Casino theatre. I tried to buy a couple of tickets, but they were sold out. To my wife, however, who had already met him in London, he was good enough to give an admission card to the rehearsal that afternoon; and I went over to the Hotel de Paris to thank him: it was the first time I had met him in the flesh.

At the rehearsal there was a dreadful scene; after trying in vain to get the orchestra to give him what he wanted at various points in Debussy's *"La Mer"* he seemed to go wild with rage, and it was some time before they could resume. After the rehearsal I went into the Casino for a little while, and later, at the theatre entrance, I ran into Toscanini and his wife. The performance of *"La Mer"* had seemed to me a good one, but Toscanini was incredibly distressed about it. Never in all my life have I seen such utter misery on a human face; it was that of a damned soul in the uttermost circle of the Inferno. I realized that this was no mere case of conductor's "tantrums," but a fundamental one of art, of the anguish some artist might feel at the sight of the mutilation or destruction of a great picture.

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programs through the years. Of these the following had their first performance in the United States: the two Violin Concertos; suite from *The Love for Three Oranges;* suite from *Le pas d'acier;* the Second and Fifth Piano Concertos; the Fourth and Fifth Symphonies; suite from *The Gambler;* suite from *Lieutenant Kijé;* the second suite from *Romeo and Juliet; Peter and the Wolf;* the 'Cello Concerto. Most of these works were likewise introduced in New York City by Serge Koussevitzky.

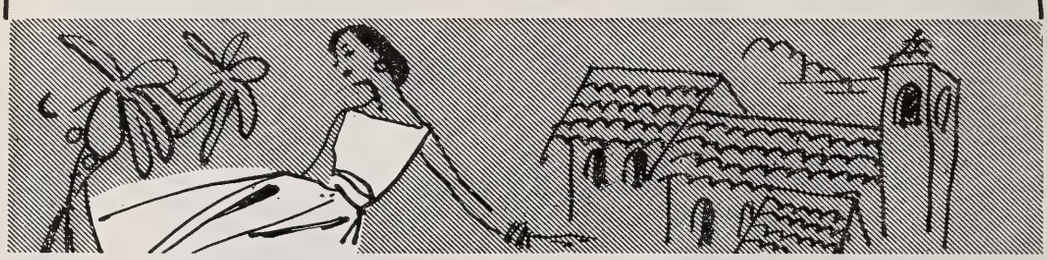
The list of his works, as performed at the Boston Symphony Orchestra concerts, follows:

1922	(Mar. 3)	"Song Without Words" (Nina Koshetz)
1924	(Oct. 24)	"Scythian Suite"
1925	(Apr. 24)	Violin Concerto No. 1 (Richard Burgin) (First performance in the United States)
1926	(Jan. 29)	Piano Concerto No. 3 (Serge Prokofieff)
	(Apr. 23)	"Sept, ils sont sept" (Repeated in the same program)
	(Oct. 8)	Suite from "Chout"
	(Nov. 12)	Suite from "The Love for Three Oranges" (First performance in the United States)
1927	(Jan. 28)	Classical Symphony
	(Mar. 4)	"Sept, ils sont sept"

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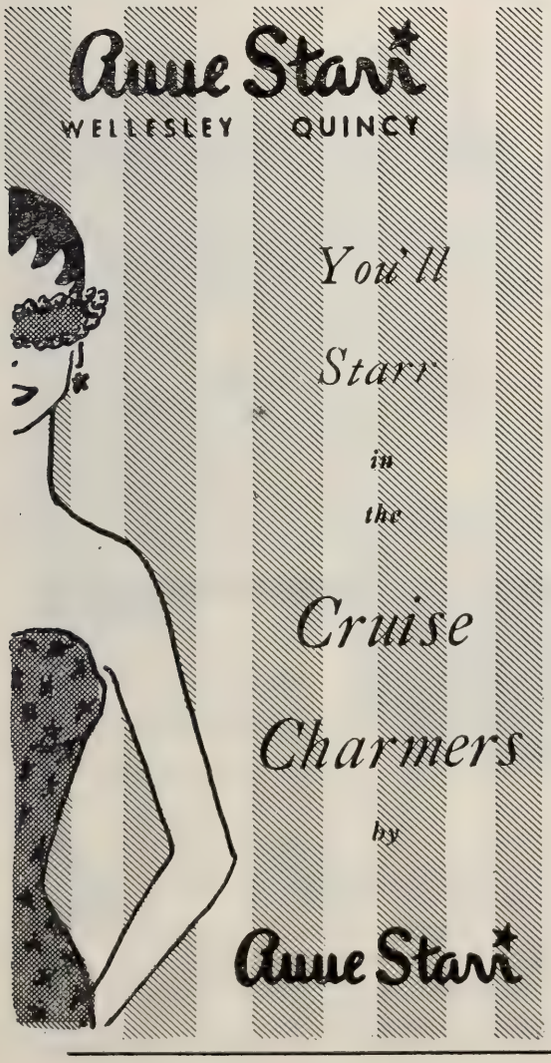
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	(Apr.	1)	Classical Symphony
	(Oct.	21)	Suite from "Le Pas d'Acier" (First performance in the United States)
1928	(Mar.	2)	Scythian Suite
	(Oct.	26)	Classical Symphony
	(Dec.	14)	Violin Concerto No. 1 (Lea Luboshutz)
1930	(Jan.	31)	Piano Concerto No. 2 (Serge Prokofieff) (First performance in the United States)
			Scythian Suite
	(Nov.	14)	Symphony No. 4 (Composed for the 50th Anniversary of the Boston Symphony Orchestra; First Performance)
1932	(Feb.	12)	Classical Symphony
	(Nov.	4)	Suite, "The Gambler" (First performance in the United States)
	(Dec.	30)	Piano Concerto No. 5 (Serge Prokofieff) (First performance in the United States)
1934	(Apr.	13)	"Sept, ils sont sept"
1935	(Jan.	25)	Suite, "Chout"
	(Nov.	8)	Violin Concerto No. 1 (Joseph Szigeti)
1936	(Jan.	3)	Classical Symphony
1937	(Feb.	5)	Scythian Suite
			Suite, "The Love for Three Oranges"
			Piano Concerto No. 3 (Serge Prokofieff)





	(Oct. 15)	"Russian Overture"
		Classical Symphony
		Suite, "Lieutenant Kije"
		(First performance in the United States)
	(Dec. 17)	Violin Concerto No. 2 (Jascha Heifetz)
		(First performance in the United States)
1938	(Mar. 25)	(Concert conducted by the composer)
		Suite, "Chout"
		Piano Concerto No. 1 (Serge Prokofieff)
		Suite No. 2, "Romeo and Juliet"
		(First performance in the United States)
		"Peter and the Wolf"
		(First performance in the United States)
1940	(Feb. 9)	Violin Concerto No. 2 (Jascha Heifetz)
	(Mar. 8)	Cello Concerto (Gregor Piatigorsky)
		(First performance in the United States)
1941	(Oct. 10)	Suite No. 2, "Romeo and Juliet"
1942	(Mar. 6)	Scythian Suite
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Suite, "Lieutenant Kije"
	(Dec. 24)	Classical Symphony
1943	(Feb. 26)	Piano Concerto No. 3 (Alexander Borovsky)
1945	(Oct. 26)	Suite No. 2, "Romeo and Juliet"
	(Nov. 9)	Symphony No. 5
		(First performance in the United States)
	(Dec. 14)	Symphony No. 5
1946	(Nov. 1)	Suite, "Chout"

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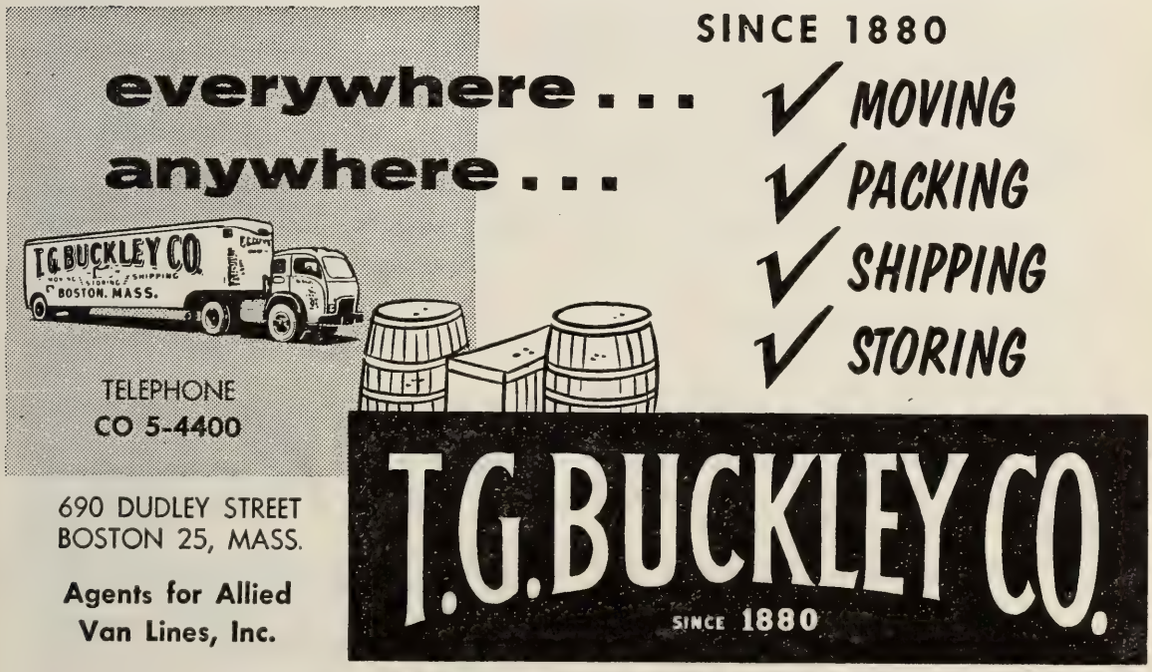
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1948	(Jan. 9)	Violin Concerto No. 1 (Isaac Stern)
	(Mar. 5)	Scythian Suite
	(Apr. 30)	Suite No. 2, "Romeo and Juliet"
	(Nov. 5)	Symphony No. 5
1949	(Apr. 1)	Violin Concerto No. 2 (Jascha Heifetz)
1951	(Feb. 9)	Symphony No. 6
1952	(Apr. 4)	Suite, "Chout"
1953	(Mar. 20)	Piano Concerto No. 3 (William Kapell)
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Symphony No. 7
	(Nov. 27)	Scherzo and March, "The Love for Three Oranges"
1955	(Apr. 1)	Piano Concerto No. 3 (Gary Graffman)
1956	(Apr. 6)	Symphony No. 5
	(Apr. 13)	Violin Concerto No. 2 (Zino Francescatti)

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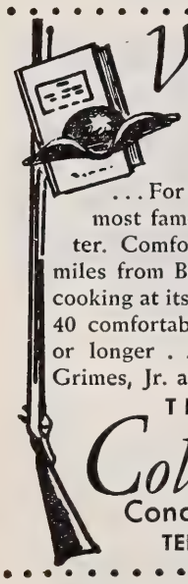
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PROKOFIEFF AS A RUSSIAN ARTIST

Of the two principal composers who have come from Russia in this century, one became a cosmopolitan artist and never returned to the land of his origin. The other tried his fortunes in both East and West, returned and sought to re-establish his Russian roots. Is Prokofieff's music basically Russian? We know that he learned from Russian masters, and that he has felt a blood kinship with his people. We also know from his music, first to last, that he early developed a very definite, personal style, independent of any country or influence, and that his style, throughout the years, has never changed. He matured orchestrally in his last three symphonies, but never lost his lively and engaging fantasy for depiction in ballet, opera or film. He became and remained the principal composer of Soviet Russia. Nicolas Nabokov finds his music also truly Russian: "There exists a powerful interrelation," he writes, "between Prokofieff as an artist, as a human being, and the Russia of today [1951]. In particular his art has served as a leaven among the younger generation of Soviet composers. In fact, few pages of the early works of Shostakovitch, of Khatchaturian, and of many others, are free from a specific relation to either Prokofieff's methods or his technique. In the Soviet constellation Prokofieff has occupied for a long time the position of an older master (a position shared with Miaskovsky). Hence his works have been regarded as examples of artistic perfection, as objects worthy of imitation, and also as 'signposts' of the progress of Soviet musical culture."



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In view of the obvious authority and importance of Prokofieff in his country in his last years, the effrontery of the politically inspired directive of 1948 which instructed him how to compose and how not to compose would be negligible, if it were not also ominous, a threat to the composer of obliteration by nonperformance and nonsupport. The resolution of the Central Committee of the Communist Party which condemned him for having fallen into the error of "formalist" tendencies and Western "bourgeois" influences must have been either prompted by envy of his foremost position among composers in Russia, or simply by ignorance of the real nature of his music. He has never been "formalistic" in the sense of adopting a constructive formula such as twelve-tonalism or elaborate counterpoint, obscure to the general listener. Nor has he reflected the ways of Western composers as has, for example, Shostakovitch. On the contrary, his scores have always been transparent in texture, thanks to his craft and his dislike of contrapuntal involvement. His rhythms have always been simplicity itself, his melodies appealing though not conventional.

Since he was denounced on just these points, the denunciation in

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Pravda on February 10, 1948, becomes meaningless to anyone who really knows his music. Every accusation was contrary to fact. He had established himself permanently in Russia since 1939 (after which time he was given no passport); with an evident sympathy for his own people he had composed the ballets on Russian subjects — *Le pas d'acier* and *Sur le Borysthène,* patriotic cantatas for the *Twentieth Anniversary of the October Revolution,* and on the historical *Alexander Nevsky,* the Operas *Semyon Kotko* and *War and Peace,* together of course with music not directly connected with Soviet subjects. When the blow fell he was seriously ill, having just suffered his third heart attack. He was evidently obliged to write an open retraction and confess to each of the sins he had not committed. His letter to Khrennikov in which he confesses the error of his ways and promises to do better is a tragic spectacle of the humiliation of the composer whom his Western friends had long known as proud to the point of arrogance, intractable, ruthlessly frank about music, and particularly his own.* These are the outstanding facts about Prokofieff in the description of him by Nicolas Nabokov in *Old Friends and New Music,* the best word picture of him in the English language. It is distressing to read admissions by this usually fearless and defiant artist that he has "caught the infection" (of formalism) "apparently from contact with a number of Western trends"; that he has accepted the "prerequisites" they have laid down for "the return to health of the entire organism

* When, young and unknown in Russia, he met Rachmaninoff in the green room after a recital, he told him that his playing was "not at all bad." When he met Stravinsky, and later Debussy, for the first time, he remarked to each of them that he did not care for their music.

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of Soviet music." Looking closer we find qualifying clauses which seem to restore the old Prokofieff. He writes before the passage last quoted: "No matter how painful for a number of composers, myself included, it may be, I welcome the Resolution —." In the other quotation we seize upon the word "apparently." Told to write assimilable melody, he endorses the idea. "One must possess special vigilance to keep a melody simple without transforming it into something cheap, saccharine, or imitative," which of course had been a vigilance triumphantly possessed by Prokofieff all along. Told to put more arias and less recitative into his operas, probably in reference to *War and Peace,* which is based largely on a narrative text and is actually handled with a fresh mastery of lyrical recitative, he answers tartly that arias freeze the visual action. "I like the stage as such, and I believe that a person who goes to the opera has a right to expect not only aural but visual impressions — or else he would not go to the opera, but to a concert." Prokofieff's letter, needless to say, did not meet with official favor.

There is evidence of his unrepentance a year later. The following incident was reported by Lieutenant-General Walter Bedell Smith ("My Three Years in Moscow," *N. Y. Times,* November 25, 1949):

"At the session where the matter was discussed, Prokofieff, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "

Perhaps it was with the purpose of punishing him further that an





official dictum condemned his sincerely intended patriotic opera, *The Life of a Real Person* as "an unpardonable distortion of Soviet Reality," a "base mixture of formalistic habits."

When a proper time had elapsed, namely three years, he was reinstated by the award of the Stalin Prize for the Oratorio *On Guard for Peace* and the Symphonic Suite *Winter Bonfire.* If these honored masterpieces are not already forgotten, let us predict that the Sixth Symphony of 1947, plainly music from the composer's heart and quite unprompted by any "directive," a work which was frowned upon, will outlast them.

Nabokov tells us that Prokofieff was never particularly interested in politics and never espoused communism as politically desirable. "Prokofieff accepted the Russian Revolution in its 'totality' and saw in the new Russia the logical consequence of the old one, the result of a century-long process of emancipation. He was, and surely still is, a sincere and instinctive Russian patriot, who gives little thought to the question of justice or injustice of the Soviet government and regards its acts as the result of a kind of inexplicable historical necessity. In other words, he is a person whose political thinking never developed and who, not unlike many American artists, believed that his main job was to do his own work and leave political matters and entanglements to others. At the same time he felt very strongly his profound association, or rather his organic tie, with Russia, with the Russian people and Russian culture. Despite his long years abroad and his position as a famous composer in the Western world, he remained essentially Russian, in his habits, his behavior and his art."

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"MESSY SOPRANO"

By Ernest Newman

(The *Sunday Times*, London, November 4, 1956)

The vogue of the castrati lasted from about the middle of the 16th century to the end of the 18th. The last to have a stage career, Giovanni Battista Velluti (1781–1861), retired about 1830. In their day, the best castrati were praised for the incomparable beauty of their higher tones, which were considered to outclass those of any female singer; they were genuinely admired, lionized and spoiled, enriched; they were even pursued by women. There is a reverse side to the picture. Parents, often lured by the prospects of fame and fortune for a son, would submit him to the artificial preservation of his soprano voice without taking account of his natural vocal equipment or his musical aptitude, with the result that more than the number who succeeded were those who languished, deformed for life, in poverty and obscurity.

As Mr. Newman points out, the vocal timbre which so completely enraptured the best opinion of the period must remain unknown to us for all time. The last surviving castrato was a singer in the Sistine Chapel choir who died as recently as 1922. His name was Alessandro Moreschi, and he was presumably not a "falsettist," but a genuine castrato. Phonograph records were made of his voice in 1902–1903.

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In his *"The Castrati in Opera"* (Secker and Warburg. 30s.) Mr. Angus Heriot has written authoritatively about one of the most mysterious and most fascinating phenomena in musical history – the breed of "male soprano" and "male contralto" that flourished amazingly for some two centuries and can almost be said to have been the most potent force in operatic performance during a large proportion of that time.

Mr. Heriot has done a tremendous amount of research into the subject, and this book of his is likely to remain the standard one on it.

It is a profoundly interesting subject for the student not only of operatic history but of those strange quirks that appear now and then in the general course of human evolution and leave us as baffled with regard to the comprehension of them at the end of our studies as we were at the beginning. We know nothing today at real first-hand about the art of the great castrati, and are quite at a loss to understand how they came to acquire the ascendency they did: they are a sort of fossil human species which, it is fairly safe to say, will never occur again.

It may be that in a hundred years from now historians will be writing in some such terms about our present breed of crooners. There is, however, one fundamental distinction between the two cases. The castrati of the great period, queer creatures as they seem to us, won the

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admiration and adoration not only of the crowd but of the generality of music-lovers of taste and intelligence; while the crooners of today appeal only to a mentally negligible stratum of contemporary Anglo-American civilisation.

• •

We can get some idea from old literary records of the amazing technique of the great castrati, but there is one thing we do not know about them and will never know — what, at their best, they sounded like. It must have been curiously beautiful, or eighteenth-century music devotees of taste would not have raved about it as they did.

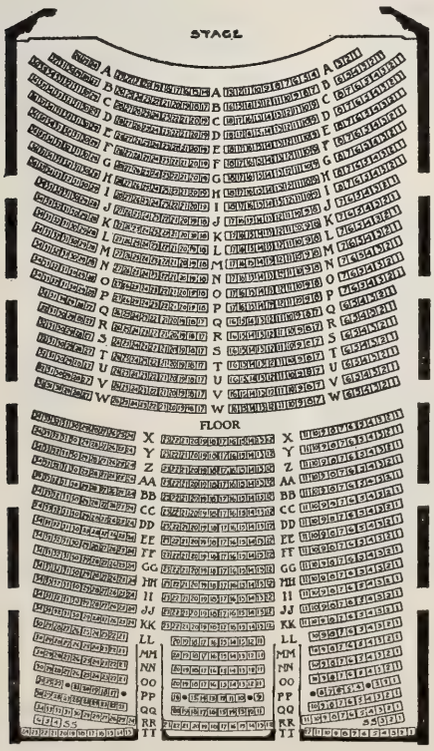
If we were to hear Farinelli or Guadagni or Senesino today we would probably be puzzled what to make of their tones and by what name to define these. Our nomenclature in vocal matters is very limited. Many years ago my wife and I were listening on the radio to some singer or

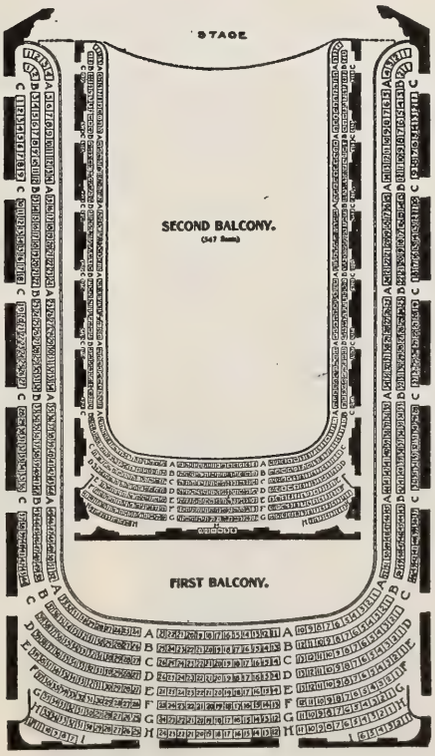
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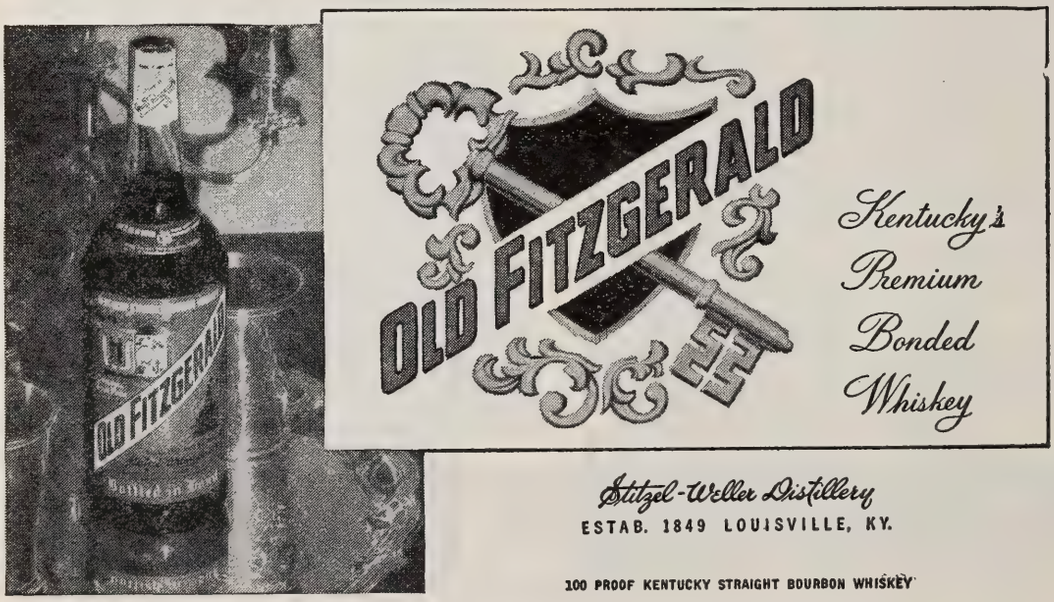
other whose sex we could only guess at: was it a woman who sounded rather like a man, or a male singer who sounded rather like a woman, or a man who had retained in maturity something of the timbre of a boy, or a boy who had somehow the power and timbre of a grown man, or what?

An old servant of those days happening to come into the room, my wife asked her what species of singer she would say this was. The old lady listened very attentively for a while, and then said, "Is that what they call a messy soprano, ma'am?"

• •

I have often wondered, since then, if the ordinary musical listener of today would get any nearer the truth about the castrato voice than that. The difficulty for us would be to find any name for it that would define the genre of tone as simply and definitely as our "soprano" or "contralto" or "tenor" or "bass" does for us. The castrati tone was not a highly elaborated variety of falsetto: as Mr. Heriot points out, while there seems to have been an early period in which a skilled sort of falsetto singing in churches and elsewhere had many practitioners, contemporary musical writers made an emphatic distinction between the falsettist and the "male soprano." As Della Valle put it in his "Discorso": "You are pleased to compare the *falsetti* of former times with the *soprani* which are at the present so common. But whoever sang then like a Guidobaldo, a Cavalier Loreto, a Gregorio, an Angeluccio, a Marcantonio, and many more that might be named?"

Yet there was no specific name even then for the new species of voice, which included not only soprani but contralti (Handel's most enduringly famous operatic aria, for example, was written not for a male soprano, as many people today suppose, but for a contralto). Something

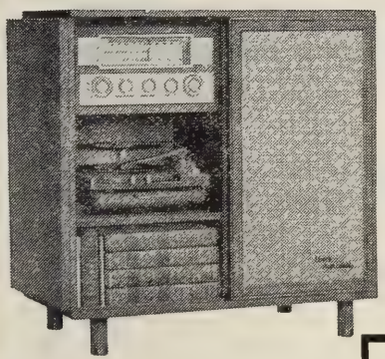


like "messy soprano" is about as near a shot as any of us is likely to get off-hand to a categorisation of it today.

• •

The timbre and general quality of these voices must have varied as greatly among themselves as those of our own do today, while still manifestly remaining *en masse* of the artificial genre: as witness the amazing little story told by Berlioz of an experience of his own youth. He had heard some splendid solo singing in an Italian church, and at the end of it had given loud expression to his admiration of the performance: never, he declared, had he heard so wonderful a castrato. Whereupon a lady worshipper near him turned on him furiously: "The magnificent artist you have been listening to," she said, "is my husband." Evidently something of the same mystery surrounded the castrato voice as surrounds all voices today that are not clearly definable in current dictionary terms.

How and why did this extraordinary species of singers come into being, reign unique and unchallenged for some six generations, and then pass completely out of existence? These are interesting questions, to which Mr. Heriot supplies some possible answers.



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"The pungent talent of Prokofieff, attracted by the passionate environment of Shakespearean Italy of the Renaissance, flares up in a ballet on the theme of that great dramatists's most lyrical tragedy."

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The Ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow. It was first performed at Brudno in Czechoslovakia in 1938. The first Russian performance was at the Kirov Theatre, in Leningrad, January 11, 1940, when Galina Ulanova danced Juliet. Before the Ballet as such was introduced, Prokofieff compiled two suites from this music and later a third. The first was performed in Moscow on June 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer wrote a suite for piano from this music in 1937.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted the first American performance at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was repeated October 10, 1941, October 26, 1945 and April 30, 1948.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, tenor saxophone, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets and cornet, 3 trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

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Prokofieff's ballet score, as produced by the Bolshoi Theatre, became the feature of that troupe's visit to London last autumn. The Ballet was also made into a "Sovcolor" film, a Mosfilm Production, at Yalta in 1954, by members of the Bolshoi Ballet. This film has been shown in Cambridge. The characterization of the principal parts and the action have been carried out by miming to an extent hitherto unknown in the Western world of choreography. Needless to say, the descriptive music aided and was aided by this procedure.

Israel V. Nestyev, who has written the only full-length biography of Prokofieff published in English, compares the lyrical character of the *Romeo and Juliet* music to that of the Second Violin Concerto composed in the same year. "In the subordinate theme of the first movement of the Concerto we feel the anticipation of the love scenes of Romeo and Juliet; in the finale, the carefree gaiety of the masked ball and nocturnal revelry. Never before had Prokofieff written music for the theatre on such a profound and human theme, one that impels the artist so inevitably along the path of realistic philosophical art.

"But while Prokofieff's lyricism was new and not altogether comprehensible at first, in the concrete images of Romeo and Juliet we at once recognize the familiar hand of the master painter, with his ability

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Palfrey Perkins
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to sketch the human profile in a few bold strokes of the brush. The sunny, merry little Juliet, the gay, light-hearted Mercutio, the wise and gentle Laurence, the haughty Montagues and Capulets, the proud and vindictive Tybalt — these figures are so vividly drawn by Prokofieff that one can clearly visualize them, their movements and gestures, by merely listening to the music.

"The composer employs the most expressive melodic images with extreme economy of timbral and harmonic embellishment. It is no wonder that after the passionate chromatic sensuousness of Wagner's love themes, Prokofieff's lyricism, with its cautious linear construction reduced at times to a mere two or three voices and its simple chord accompaniment (long, soft, monotonous harmonic backgrounds), may sometimes seem a shade too passionless. It is not until one grows accustomed to this music that its amazing purity of emotion and power of conviction can be appreciated to the full. Shakespeare is given not with the ardent passion of nineteenth-century romanticism, but in the refined adolescent spirit of early Renaissance art."

The Suite now performed is drawn from the first two suites as published. The first four movements — Montagues and Capulets, Young Juliet, Friar Laurence, Dance — are taken from Suite II; the last three movements — Scene, Masks, Tybalt's Death — from Suite I.

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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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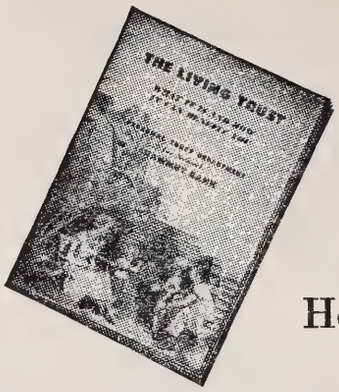
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EXHIBITIONS

Shown in the Gallery this week is a collection of paintings kindly loaned by the deCordova and Dana Museum in Lincoln. In the cases are memorabilia of the New England Conservatory of Music, which is about to observe its ninetieth birthday. Included is a "historical" exhibition of clarinets.

Mozart's 200th anniversary has been especially celebrated at Prague, where *Don Giovanni* was first performed on October 29, 1787. Charles Munch has just been awarded a handsome medal bearing the master's profile and presented by the League of Czechoslovakia Composers. It is on view in the Gallery.

• •

"THE 20TH CENTURY LANDSCAPE"

Mr. Frederick P. Walkey, the Director of the deCordova Museum, has given the above title to the collection now on view. He explains it as follows:

Nature's landscapes or man-made landscapes are the subjects for the artists in the current exhibit. At least, this would appear to be the case. I do not think, however, that if we choose to be precise, we can accept that statement as bald fact. For, as is true in so much of modern painting, the subject is only occasionally what it appears to be.

The explanation of this statement may be no clearer than the statement itself, but let us take as an example a cubist landscape. While it is obvious that the picture portrays a house, a tree, a hill, the artist's concern is not with the actual appearance of these things, or his reaction to them or their color, age or condition—he is concerned with only the true subject of his picture which is cubism. Cubism—that formal method of representing a subject in its several aspects simultaneously. In the last century, to cite another example, Impressionism was the subject of many paintings, paintings which superficially appeared to have such mundane things as trees, haystacks or pond lilies as their subjects. If we equate Impressionism with the aspect of an object or scene at a specific instant in time, as that object or scene reveals a momentary quality of sunlight, then we can understand that Impressionism was the subject of hundreds of paintings. Monet painted the front of Rouen Cathedral several dozen times—not because he was especially enamoured of Rouen,

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but because he loved and sought to capture the fleeting quality of sunlight. Let us consider an elusive subject such as an emotion which the artist desires to externalize—a mood of joy or sorrow. For him it might best be conveyed through the portrayal of a thoroughly familiar scene. He is not concerned with the precise documentation of the particular place but with showing an emotional feeling. We could go on in this vein at considerable length but I think that I have demonstrated that the obvious subject may not be the true subject.

In the exhibit "The 20th Century Landscape," we see the side of art which is concerned with what seem to be the totally disparate aims of contemporary painting. We see the fragility of the mystic and poetic, the violence of the expressionist, the quiet harmonies of the theorist and the radiant beauty of the romantic. It is not art concerned with the obvious physical appearance of the world, for "the eye is not the lens of a camera, but a port-hole for the soul," and we are enriched through the eyes of the artist who sees acutely what we see not at all.

• •

A RARE PORTRAIT



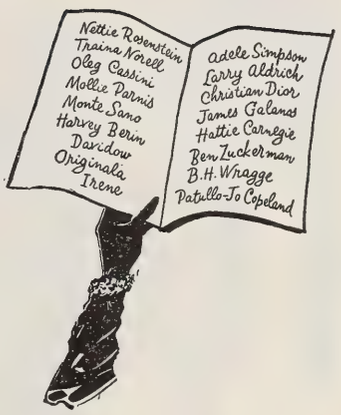
A little known portrait of the boy Mozart, attributed to Greuze, is reproduced above by courtesy of Miss Belle Skinner.

The portrait was long in the private collection of A. S. Rambo of Paris. It

(Continued on page 819)

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Fifteenth Program

FRIDAY AFTERNOON, February 15, *at* 2:15 *o'clock*

SATURDAY EVENING, February 16, *at* 8:30 *o'clock*

Mozart.....Overture to "Die Entführung aus dem Serail"

Mozart.....Concerto for Clarinet, in A major, K. 622

I. Allegro
II. Adagio
III. Rondo: Allegro

INTERMISSION

Strauss.....“Ein Heldenleben,” Tone Poem, *Op.* 40

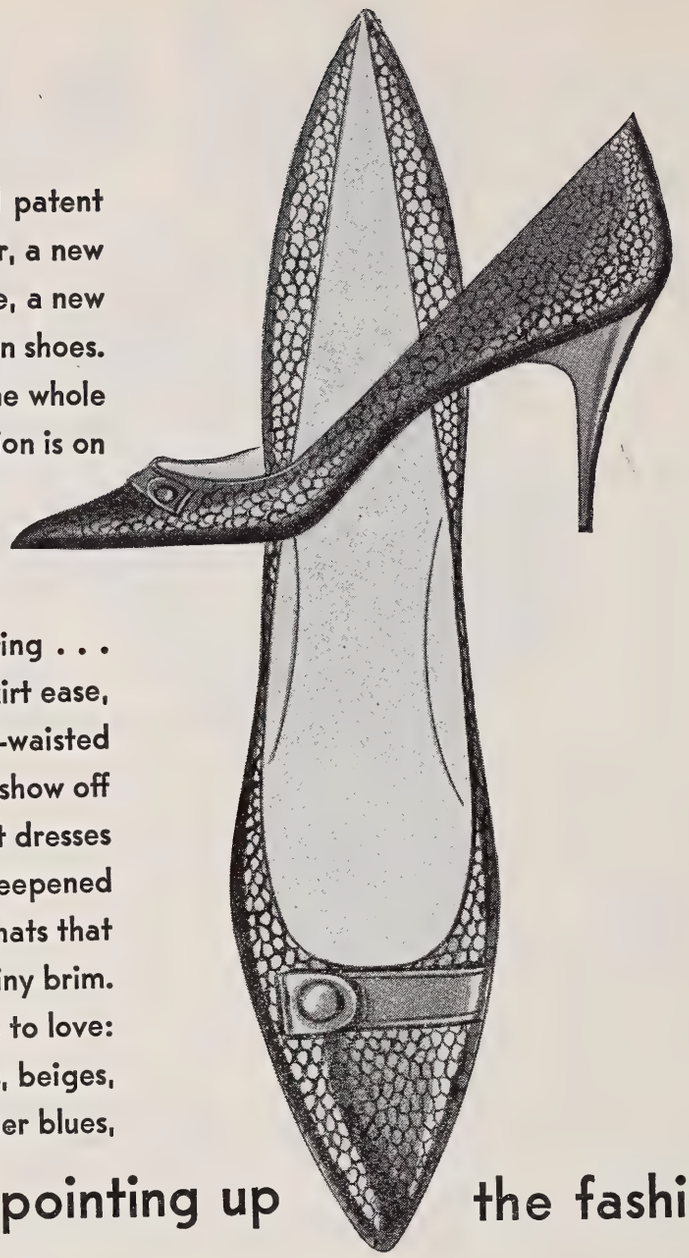
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OVERTURE TO *"DIE ENTFÜHRUNG AUS DEM SERAIL"*

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

"Die Entführung aus dem Serail," translated as "The Abduction from the Seraglio" (or "Harem"), *Singspiel* in three acts, was composed to a text by Gottlob Stephanie, an adaptation from C. F. Bretzner's *"Belmonte und Constanze,"* which, with music by Johann André, had been performed in 1781.

Mozart's *"Die Entführung"* was first performed at Vienna, July 12, 1782. There were innumerable performances in Austria, and in other parts of Europe after Mozart's death. The opera reached this country in 1860, when it was performed in New York by the Brooklyn Operatic School. The first production by the Metropolitan Opera Company took place in the season 1946–1947.

The Overture has been performed at the concerts of the Boston Symphony Orchestra December 22, 1882, February 21, 1895, March 4, 1921, and February 29–March 1, 1952, Leonard Bernstein conducting. The orchestration of the Overture calls for a piccolo (interchangeable with flute in the *Andante* middle section), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, and strings.

"*Die Entführung aus dem Serail*" was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel,* which bears some formal resemblance

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to our operetta. The *Singspiel,* using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of *"Die Entführung,"* which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out music which on the stage and in the pit was so full of verve, sparkle and true dramatic delineation that there was no resisting it.

Mozart was called to account by Christophe Friedrich Bretzner for have stolen his text:

"A certain person by the name of Mozart in Vienna has had the audacity to misuse my drama, *'Belmonte und Constanze,'* as an opera text. I hereby protest most solemnly against this infringement of my rights and reserve the right to take further measures."

But free borrowing was common enough at that time. Mozart him-



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self had already composed the greater part of an *opera buffa* called *"Zaide"* for a project which had been abandoned. *"Zaide"* used a very similar plot of Christians captured, confined in a Turkish *seraglio* and providentially released for a happy ending. His recompense for *"Die Entführung"* consisted of fifty ducats, which, as he remarked to his father, was brought in at the box office before its career was fairly started.

The amusing incidents of the story, the continual hazards of the plot whereby Belmonte and his servant Pedrillo plan to rescue their fiancées from the harem, the scene where Osmin, the overseer of Selim Pasha and the villain of the piece, is plied with wine against his Turkish principles by Pedrillo and rolled off in a wheelbarrow out of harm's way, these lively happenings did much to insure the popular success of *Die Entführung.*

Mozart's opera may well have suggested to Rossini, always his ardent admirer, his own *L'Italiana in Algeri* (1813) with its somewhat similar story. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II,* one of his *Contes Moraux,* published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom

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with the facile, insipid complaisance of the slaves of his harem, who are nothing more than *"machines caressantes."* He causes to be captured a European girl with intelligence, independence and spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every Oriental custom of abject obedience intrigues and wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks —*"Est il possible qu'un petit nez retroussé renverse les loix d'un empire?"*

This kind of piquant rebellion of Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

In the libretto which Mozart used, written by Stephanie and copied from Bretzner, the escape is foiled at the last moment and the lovers, instead of being executed according to Turkish expectation, are pardoned by their overlord as a point of personal pride and magnanimity, and sent their way: a startling but properly happy ending. In libretto

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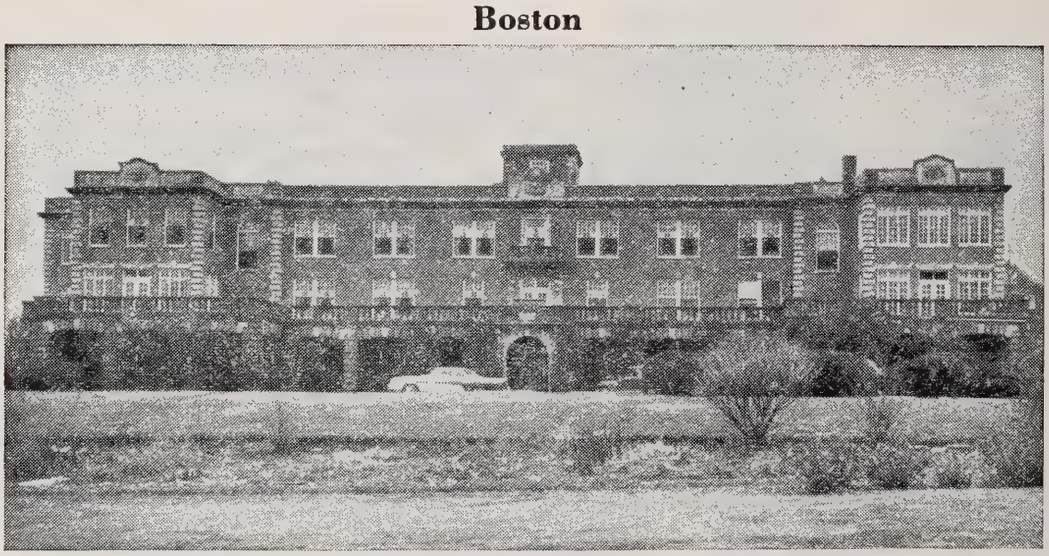
language: "His heart is touched by their sorrow; he nobly forgives and all are set at liberty."

The tale has been often told how the Emperor Joseph II said to Mozart after the first performance, "Too beautiful for our ears, and far too many notes, my dear Mozart," to which Mozart is said to have replied, "Exactly as many as are necessary, Your Majesty." This is one of those anecdotes which is almost too good to be true — so good, in fact, that it has also been told of Cherubini and Napoleon. True or not, it moved Alfred Einstein to exclaim: "Mozart had clarinets again, as in Paris and Mannheim and Munich, and how he used them! Mozart had 'Turkish music': piccolo, trumpets, timpani, triangle and cymbals; and what color they lend to the Overture, to the Janissary choruses, to Osmin's outbursts of anger, to the drinking duet! — a coloration at once exotic, gay, and menacing."

This little *Singspiel* has been praised far and wide, but nothing has been more apt than a remark by the composer of *Der Freischütz.* This expert in the musical theatre once wrote: "I think I may venture to lay down that in the *Entführung* Mozart's *artist experience* came to maturity, and that his *experience of the world* alone was to lead him to further efforts. The world might look for several operas from him like *Figaro* and *Don Giovanni,* but with the best will possible he could write only one *Entführung.* I seem to perceive in it what the happy years of youth are to every man; their bloom never returns, and the extirpation of their defects carries with it some charms which can never be recaptured."

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CONCERTO FOR CLARINET, IN A MAJOR, K. 622

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart completed his Concerto for Clarinet in Vienna in September, 1791. The composer indicated in his own catalogue of his works that it was *"für Hrn. Stadler den Ältern."* The original manuscript is lost; the score has survived as a copy once in the possession of Aloys Fuchs. The accompanying orchestra consists of 2 flutes, 2 bassoons, 2 horns, and strings.

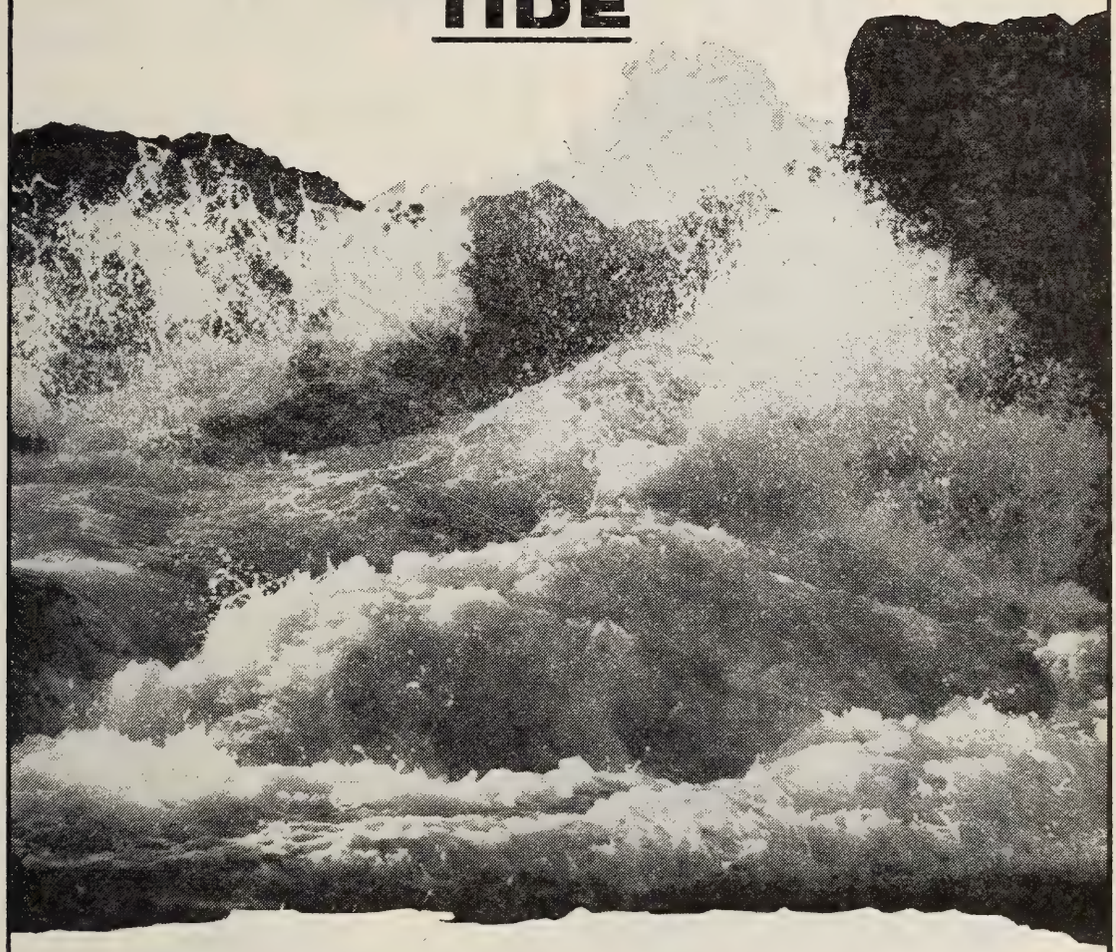
The Concerto has been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra March 29–30, 1918, when Albert Sand was the soloist, and November 14–15, 1930, when Victor Polatschek was the soloist.

MOZART was much taken with the possibilities of the clarinet during his last years, in Vienna, as the music he wrote for it eloquently attests. He had become well acquainted with the instrument in Mannheim, Paris, and Munich, and used clarinets in *Idomeneo* in the latter city (1781). Salzburg possessed no clarinet players. But in Vienna the situation was different. There were two Stadler brothers in the Emperor's *"Harmonie"* of eight wind players, both of them accounted excellent clarinetists. Anton, the elder, was working upon the instru-



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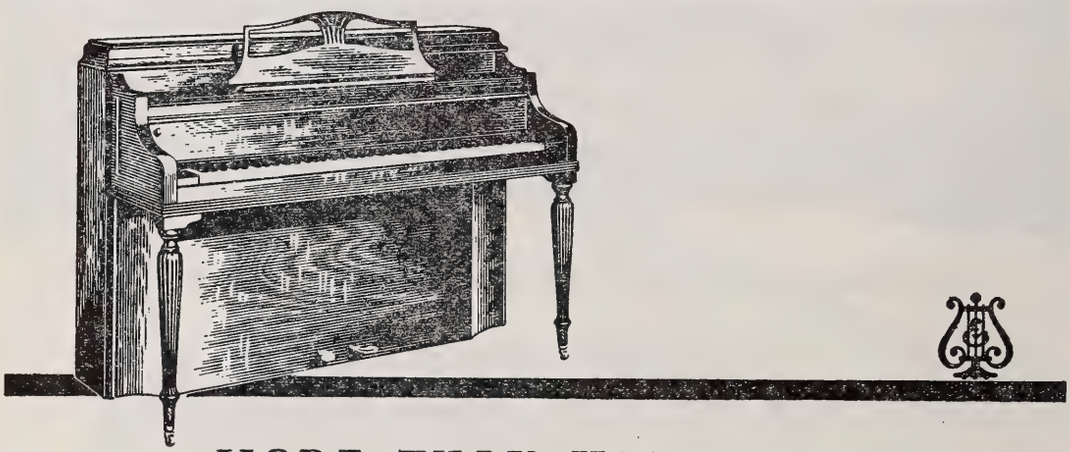
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ment, deepening its range. Mozart was ready to oblige him as a fellow Mason and a close friend. He must also have admired Anton's artistry, for the music he provided was delicately colorful, and not obviously displayful. This music included the Clarinet Quintet of 1789 (K. 581), the obbligato parts in *La Clemenza di Tito* (1791), and the Clarinet Concerto of the same year.

This Concerto was Mozart's last for any instrument – he completed it on September 28, about two months before his death. The autograph scores of both the Concerto and the Quintet have disappeared, a circumstance which does not speak well for Stadler's proper regard for them. A few pages in sketch have survived (through André) of a Concerto for the basset horn which are almost identical with the first movement of the Clarinet Concerto, except that it is in the key of G, and meets the lower range of that instrument. This was probably written in 1789 for Anton Stadler, and has the Koechel numbering 584b.

There is evidence that the Clarinet Concerto in A, as it has survived in publication, has been altered to accommodate the normal instrument in A. It is believed that Mozart may have written the Concerto with an extended lower range for Stadler's instrument at the time, and



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that certain passages were subsequently raised an octave for practical uses when the Concerto was published in 1801.*

The difficulties of the solo part in the Clarinet Concerto are not vaunted in a way to exhibit virtuosity, but lie in the subtleties of swift running passages, the adroit play of color set off against the strings. The Concerto has a marked similarity in treatment with the Quintet, the "Stadler Quintet," as Mozart called it. In both works an independently balanced string quartet, no mere accompaniment, is finely matched with the color of the dulcet partner, never taking a subordinate place. The quartet is always delicately paired with the solo instrument. In the Concerto, the flutes, bassoons and horns are seldom used except in the ritornelli, the tutti passages thus making a delightful alternation with the delicate "quintet."

Anton Stadler has been given uncomplimentary adjectives by most of Mozart's biographers, from the evidence of the earliest ones, Nissen and Jahn, that he was an unscrupulous borrower, profiting by his friend's amiable generosity. Sophie Haibl (Mozart's sister-in-law) is quoted by Nissen as referring to Mozart's false friends, secret bloodsuckers and worthless people who served only to amuse him at the

* Boris Goldovsky, in a recent Lowell Institute lecture, has demonstrated this by having a basset horn reproduce the low notes of the presumably original score.

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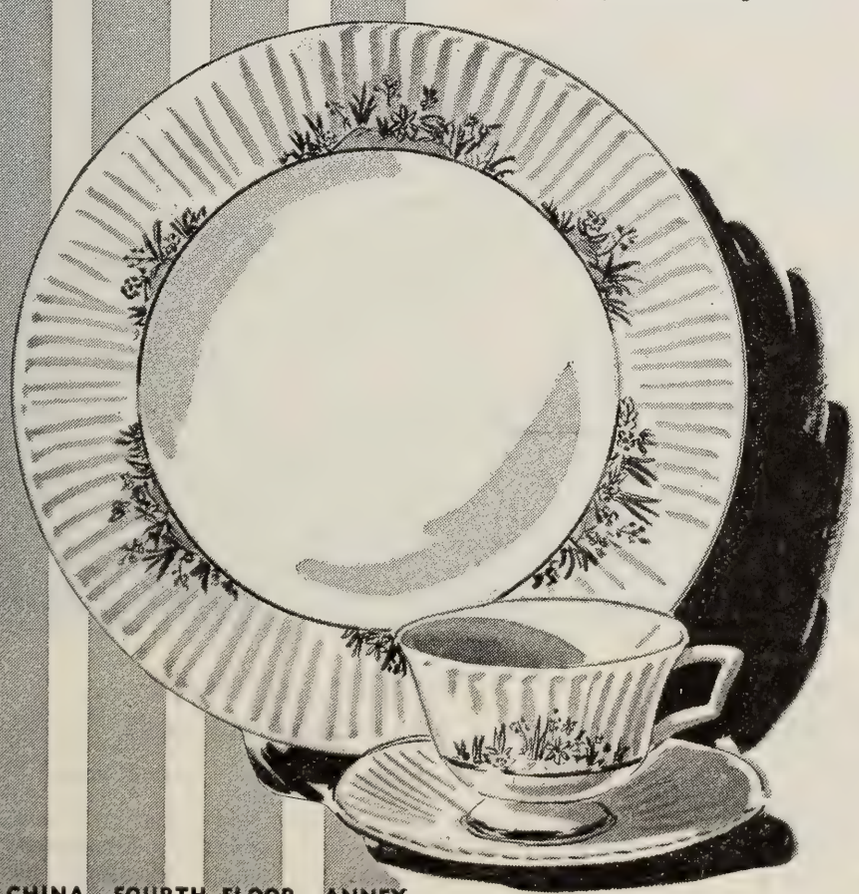
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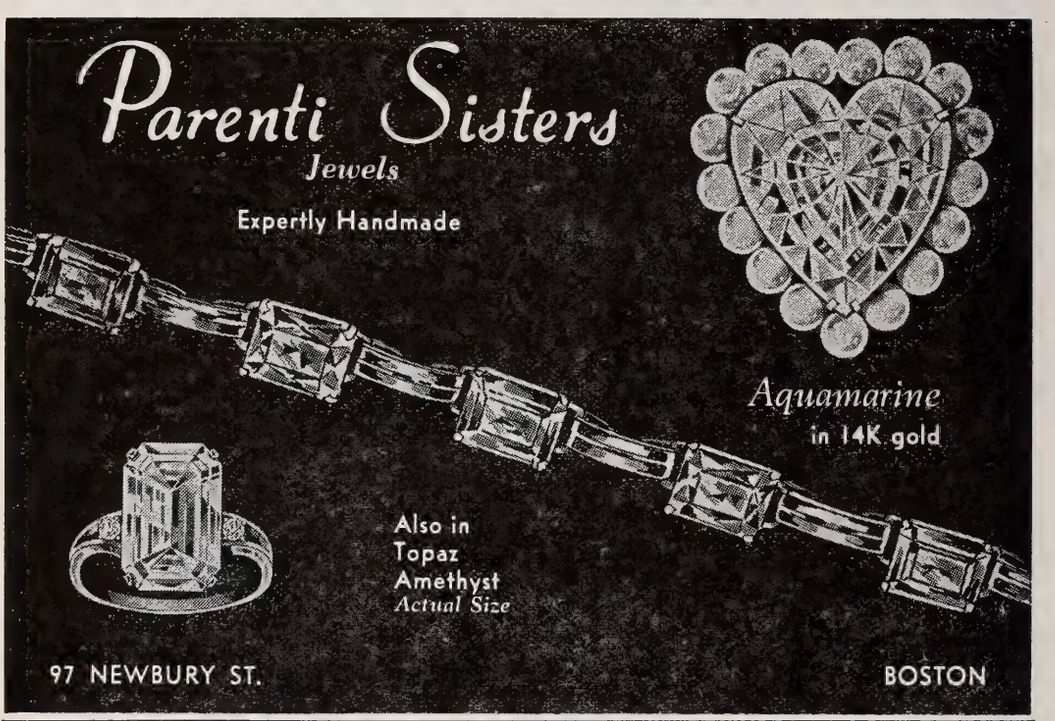
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CHINA—FOURTH FLOOR—ANNEX

table and intercourse with whom injured his reputation." Jahn names the elder Stadler as the "the worst of this set," who often borrowed from him. At one time, when Mozart was without cash, he took two valuable repeater watches, pawned them, and kept the tickets. Philip Hale wrote in his notes on the Clarinet Concerto: "After Mozart's death, Stadler's debt of 500 florins 'without bond' was recorded in the scanty list of Mozart's possessions. More than once Stadler took advantage of Mozart's good nature and weakness. When he would give a concert in Prague, Mozart not only provided him with this Concerto, but with money for the journey and letters of recommendation. Stadler was one of Schikaneder's riotous company when Mozart was composing *The Magic Flute;* a toss-pot, a reckless liver, as well as a sponge in money matters."

Stadler was thus indebted to his friend and fellow Mason for ready money as well as for some immortal music and the opportunity to play it to his own advantage. On the other hand, Stadler improved the possibilities for subtlety in the instrument then coming into vogue and must be admitted to have inspired music to the exceeding advantage

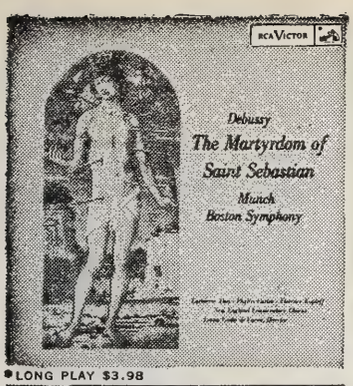


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of posterity. It should be borne in mind that Mozart was a free borrower as well as a free lender; other of his brother Masons, such as Michael Puchburg, supplied him frequently with funds without any confident expectation of repayment. Mozart loved the good things of life – parties, dancing, wine, billiards, but above all fine clothes. This last extravagance particularly seems to have kept a hole in his pocket.

Albert Einstein has written about the Clarinet Concerto: "The greatness and the transcendent beauty of this work are such as its high Köchel number would lead us to expect. One almost has the impression that Mozart felt impelled to express again, in greater and dramatically animated form, what he had already expressed in more lyric form in the domain of chamber music, in the Stadler Quintet. The first movement is from beginning to end in Mozart's last style, informed throughout by the closest relation between the soloist and the orchestra, and by the utmost possible vitality in the orchestral portion itself, as may be observed by following simply the play of the two violins in dialogue. Significantly, in this work the basses are sometimes separated from the 'cellos; in the Adagio, a counterpart to



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the Larghetto of the Quintet, there are passages of transparent sonority in which the contrabass is silent. And how all the registers of the solo instrument are exploited, yet without any exhibition of virtuosity! There is no opportunity for free cadenzas. One need only compare this work with similar compositions by another great lover of the clarinet and master in writing for it, Carl Maria von Weber, such as his 'great Quintet,' Op. 34, or his 'great Concertos,' Op. 73 and Op. 74, to see the difference between the supreme effectiveness of simplicity and more virtuoso exhibition."

GINO CIOFFI

Gino Cioffi, born in Naples, studied in the Conservatory there and at the age of seventeen began his career as clarinetist, playing in the opera and symphony orchestras of Italy. In the United States he has been first clarinet in the orchestras of Cleveland, Pittsburgh, and New York (Philharmonic and NBC Orchestras and the Metropolitan Opera Orchestra). He joined the Boston Symphony Orchestra as its principal clarinet in 1950.

Mr. Cioffi adds a cadenza of his own composition in the slow movement of Mozart's Concerto.



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Twenty-six of the present members of the Orchestra are Conservatory

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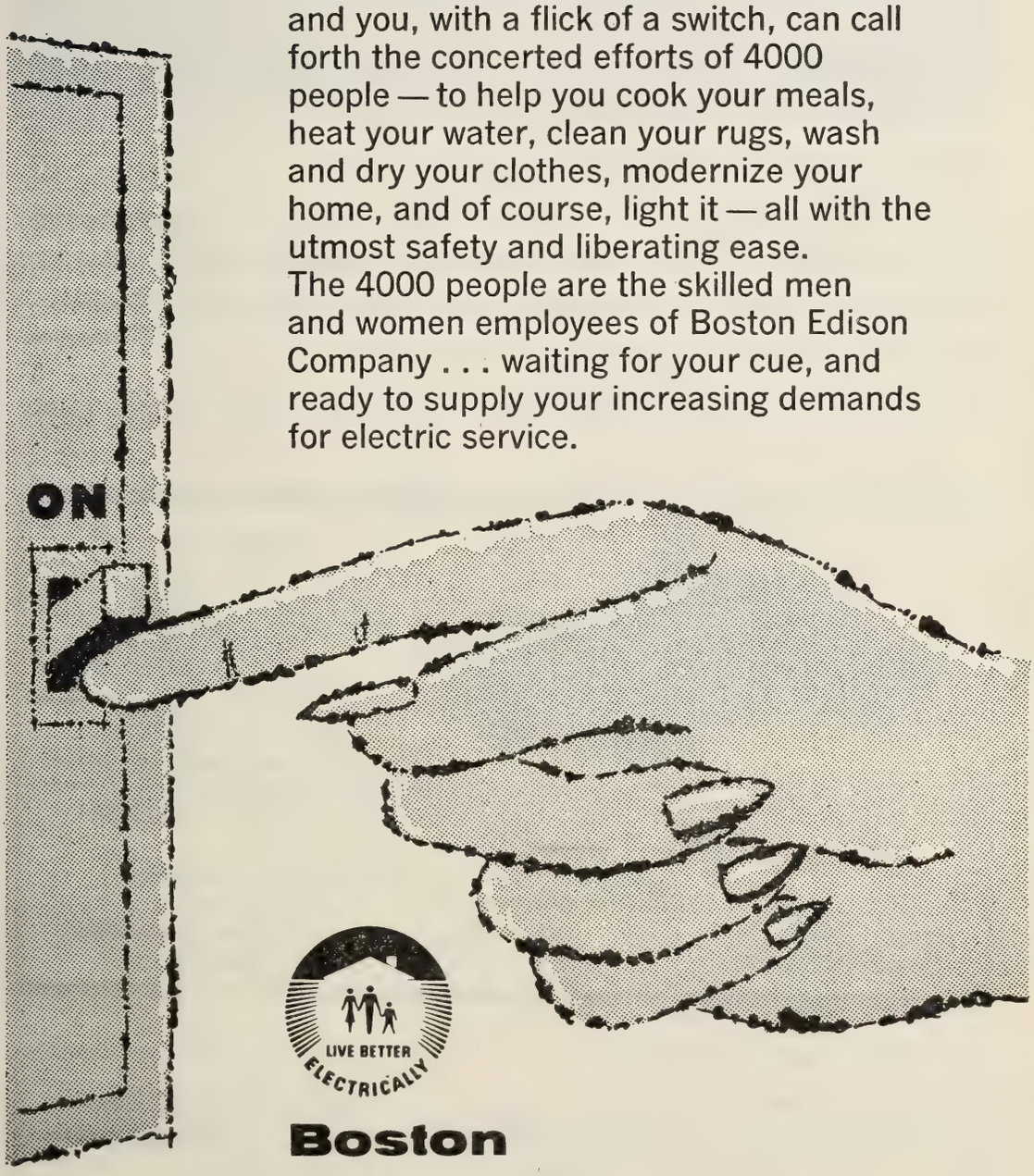


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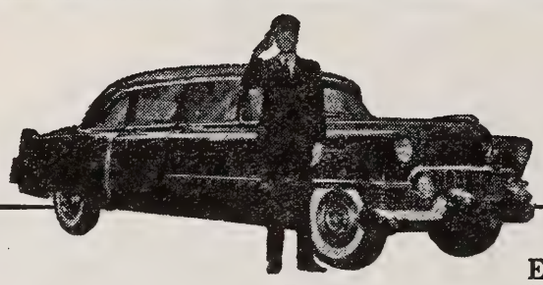
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alumni. Twenty-two also are currently teachers at the Conservatory. The relationship has extended to the Berkshire Music Center at Tanglewood to facilitate the continued training of students, in the instrumental and in the opera departments of each school. The Conservatory has a proud record in having produced singers now famous, and players in many of our orchestras.

The New England Conservatory, fourteen years older than the Boston Symphony Orchestra, had its first quarters in the Music Hall building on Hamilton Place, a building which was later to house the Boston Symphony Orchestra. It began in a small way but showed healthy growth, even in its earlier years under the direction of Eben Tourjée. In 1882, when the Boston Orchestra was one year old, the Conservatory had expanded to the point of requiring a large building. The St. James Hotel, on Franklin Square (now the Franklin Square House), was accordingly purchased. It was in 1902, just two years after the Orchestra took up its new quarters at Symphony Hall, that the Conservatory moved to its present home on Huntington Avenue, a block away. This new building was made possible by the Conservatory's benefactor, Eben D. Jordan.

The Directors since Tourjée have been Carl Faelton (1891–1897),



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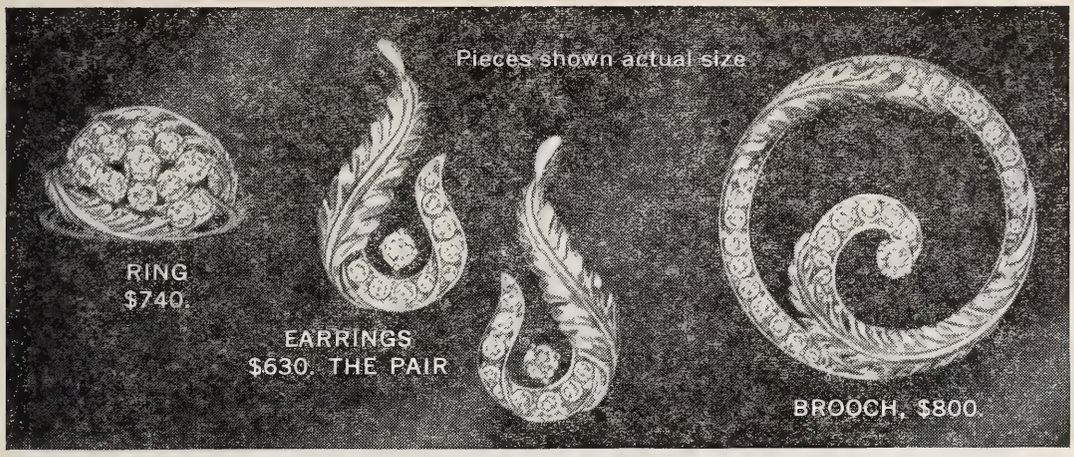
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George W. Chadwick (1897–1931), Wallace Goodrich (1931–1942), Quincy Porter (1942–1946). It has been directed since then by Harrison Keller.

When the Conservatory became a college in 1950, Mr. Keller stated that its aims were to "remain as they were in earlier days – to prepare and train musicians and scholars to take their place as performers, creators, and teachers in the life of the broad community and to serve as leaders in bringing music to its rightful and useful place in the lives of all our people."

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(*Continued from page 788*)

was first exhibited at Salzburg in the Festival of 1910, and was acquired by Miss Skinner in the following summer. It has thus become a part of the Belle Skinner Collection of Old Musical Instruments in Holyoke, Mass. The *Illustrierte Zeitung* of Leipzig, September 22, 1910, described it as follows:

"After his stay in Holland in the spring of 1766, . . . the Mozarts came a second time to Paris. . . . It was then that Jean Baptiste Greuze made the acquaintance of Mozart and painted him. . . . What was always badly done in the other portraits of Mozart was the shape of the head, which here for the first time is presented to the beholder in all its nobility. . . . The child Mozart looks at us from the portrait of Greuze with his fine, deep eyes and closed mouth, as though the sufferings of genius had already marked his youthful heart. . . . The portrait is an oval picture of moderate size. It represents Mozart at ten years of age. Mozart is dressed in a greenish suit, the waistcoat closed and ornamented with brown leather buttons. The shirt collar is slightly shown. This portrait is the finest of all the portraits of Mozart and the only one which was painted by a great master during his lifetime."

A further description was given in the *Moderne Kunst,* November 10, 1910, under the title *Jung Mozart:*

"The great week of musical fêtes of Mozart which took place at Salzburg brought us this time a wonderful and unusual surprise. The guardian of the Mozart Museum, the Imperial Councillor, J. E. Engle, who has already so often distinguished himself in his researches concerning Mozart, exhibited to the visitors a portrait of young Mozart which up till now had remained hidden away in the collection of a gentleman in Paris, completely unknown to Mozart's biographers. Its value is so much the greater for the admirers of Mozart since it is painted by a veritable master, J. B. Greuze, whom the history of French art classes amongst the first painters of the eighteenth century. Greuze was the only one whose warm artist's soul understood the child and sought to reproduce his radiant spirit. Therefore his portrait of Mozart is the most beautiful and the most understanding of all."

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SPECULATIONS ON MOZART

By GEORGE BERNARD SHAW

(From "Shaw on Music," Doubleday Anchor Books)

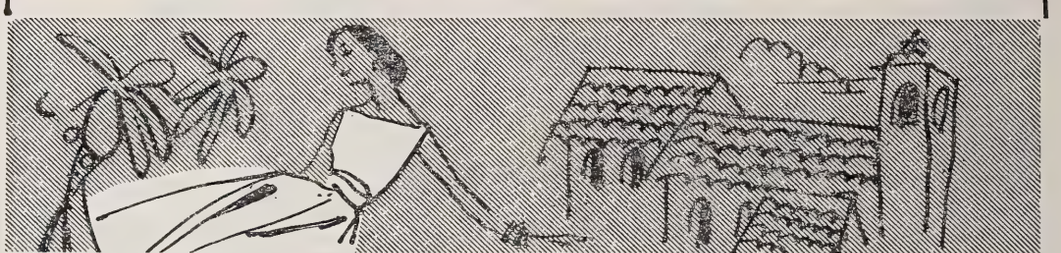
MANY Mozart worshippers cannot bear to be told that their hero was not the founder of a dynasty. But in art the highest success is to be the last of your race, not the first. Anybody, almost, can make a beginning: the difficulty is to make an end – to do what cannot be bettered.

For instance, if the beginner were to be ranked above the consummator, we should, in literary fiction, have to place Captain Mayne Reid, who certainly struck a new vein, above Dickens, who simply took the novel as he found it, and achieved the feat of compelling his successor (whoever he may be) either to create quite another sort of novel, or else to fall behind his predecessor as at best a superfluous imitator. Surely, if so great a composer as Haydn could say, out of his greatness as a man, "I am not the best of my school, though I was the

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first," Mozart's worshippers can afford to acknowledge, with equal gladness of spirit, that their hero was not the first, though he was the best. It is always like that. Praxiteles, Raphael and Co. have great men for their pioneers, and only fools for their followers. . . .

• •

For my own part, if I do not care to rhapsodize much about Mozart, it is because I am so violently prepossessed in his favor that I am capable of supplying any possible deficiency in his work by my imagination. Gounod has devoutly declared that *Don Giovanni* has been to him all his life a revelation of perfection, a miracle, a work without fault. I smile indulgently at Gounod, since I cannot afford to give myself away so generously (there being, no doubt, less of me); but I am afraid my fundamental attitude towards Mozart is the same as his. In my small-boyhood I by good luck had an opportunity of learning the *Don* thoroughly, and if it were only for the sense of the value of fine workmanship which I gained from it, I should still esteem that lesson the most important part of my education. Indeed, it educated





me artistically in all sorts of ways, and disqualified me only in one — that of criticizing Mozart fairly. Everyone appears a sentimental, hysterical bungler in comparison when anything brings his finest work vividly back to me. . . .

The people most to be pitied at this moment [the 1891 centennial] are the unfortunate singers, players and conductors who are suddenly called upon to make the public hear the wonders which the newspapers are describing so lavishly.

Nothing but the finest execution — beautiful, expressive, and intelligent — will serve; and the worst of it is that the phrases are so perfectly clear and straightforward, that you are found out the moment you swerve by a hair's breadth from perfection, whilst, at the same time, your work is so obvious, that everyone thinks it must be easy, and puts you down remorselessly as a duffer for botching it. Naturally, then, we do not hear much of Mozart; and what we do hear goes far to destroy his reputation. . . .

• •

In the ardent regions where all the rest are excited and vehement, Mozart alone is completely self-possessed; where they are clutching their

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bars with a grip of iron and forging them with Cyclopean blows, his gentleness of touch never deserts him: he is considerate, economical, practical under the same pressure of inspiration that throws your Titan into convulsions. This is the secret of his unpopularity with Titan fanciers. . . .

With Mozart you are safe from inebriety. Hurry, excitement, eagerness, loss of consideration, are to him purely comic or vicious states of mind: he gives us Monostatos and the Queen of Night on the stage, but not in his chamber music. Now it happens that I have, deep in my nature, which is quite as deep as the average rainfall in England, a frightful contempt for your Queens of Night and Titans and their like. The true Parnassian air acts on these people like oxygen on a mouse; it first excites them, and then kills them. Give me the artist who breathes it like a native, and goes about his work in it as quietly as a common man goes about his ordinary business. Mozart did so; and that is why I like him. Even if I did not, I should pretend to; for a taste for his music is a mark of caste among musicians, and should be worn, like a tall hat, by the amateur who wishes to pass for a true Brahmin.



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"EIN HELDENLEBEN" ("A HERO'S LIFE") TONE POEM, *Op.* 40

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

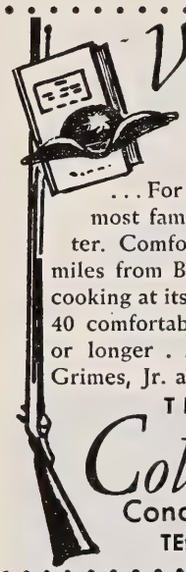
From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The orchestration is lavish: 3 flutes and piccolo, 3 or 4 oboes, and English horn, clarinet in E-flat, 2 clarinets in B-flat, bass clarinet, 3 bassoons and double-bassoon, 8 horns, 5 trumpets, 3 trombones, tenor tuba, bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, 2 harps, and strings (much divided).

The first performance in America was by the Chicago Orchestra, Theodore Thomas conducting, March 9, 1900. The first performance by this orchestra was on December 6, 1901; the last November 21–22, 1952, when Pierre Monteux conducted.

The score divides into six parts:

The Hero — The Hero's Adversaries — The Hero's Helpmate — The Hero's Battlefield — The Hero's Works of Peace — The Hero's Release from the World, and the Fulfillment of his Life.



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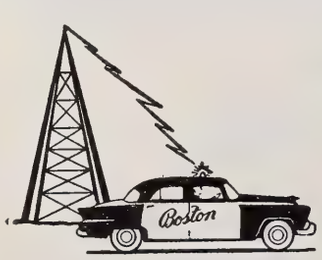
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As *Don Quixote* is an extension of the variation form, and *Till* maintains the skeleton of a rondo, *Ein Heldenleben* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. — The Hero's principal theme is stated at once by the horns and strings — broad and sweeping with wide skips — full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture becomes still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ulti-

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mately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries. — This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in

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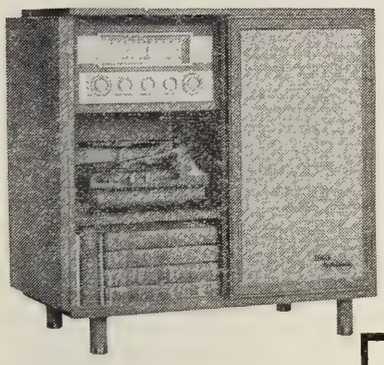
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the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music — the case of Wagner and his Beckmesser.

III. The Hero's Helpmate. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which



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is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. The Hero's Works of Peace. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung.* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. The Hero's Release from the World, and the Fulfillment of His Life. — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has as last found peace with himself. There are flitting recollections of his past life, but placid

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resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

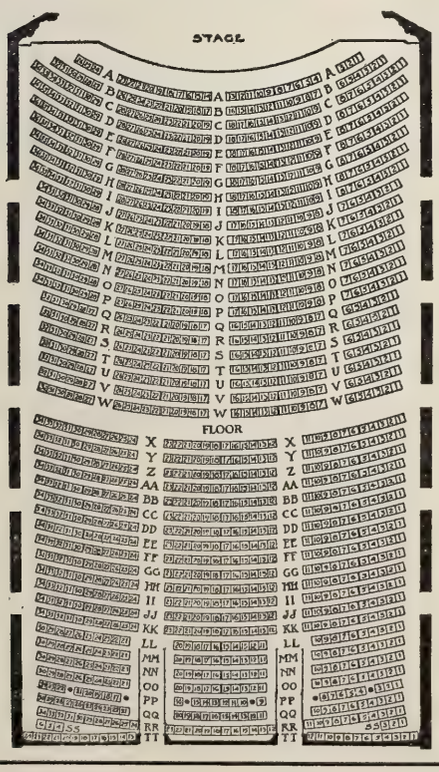
Strauss's audiences and critics have too long been bothered by the evidence of the allusion listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

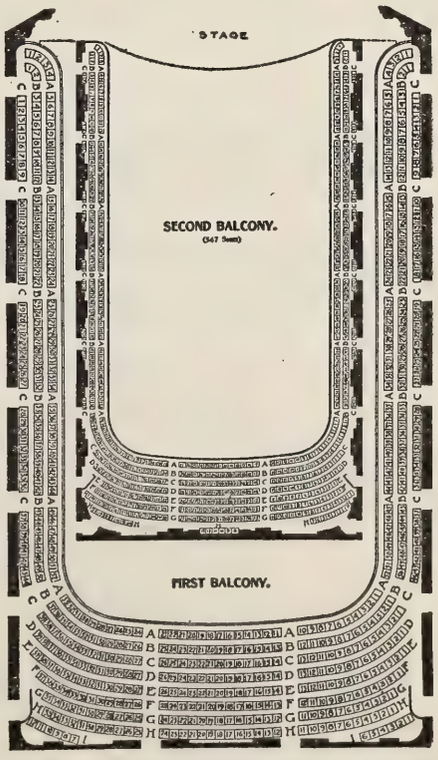
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FRIDAY AFTERNOON, February 22, *at* 2:15 *o'clock*

SATURDAY EVENING, February 23, *at* 8:30 *o'clock*

IGOR MARKEVITCH, *Conductor*

Bach . . . . . Ricercar (Six Part Fugue) from the "Musical Offering"
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(*First performance at these concerts*)

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I. Adagio maestoso; Allegro con brio
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Moussorgsky . . . . . "Pictures at an Exhibition," Pianoforte Pieces
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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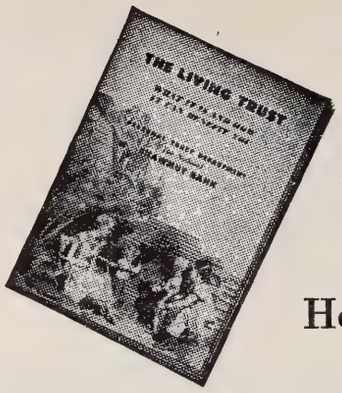
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• •

IGOR MARKEVITCH

Igor Markevitch was born in Kiev, July 27, 1912. Two years later, as the War impended, he was taken by his family to Vevey, in Switzerland. There his remarkable precocity came to the attention of Alfred Cortot, who gave him his first systematic musical instruction. At 14 he went to Paris to study harmony and counterpoint with Nadia Boulanger. Serge Diaghilev was struck by his compositions and arranged a recital to make known his "discovery" to the world. He commissioned a ballet by him on Andersen's fairy tale, *The Emperor's New Clothes.* Diaghilev died before the commission could be fulfilled.

Markevitch composed many works, notably a Cantata on a poem by Jean Cocteau, *Hymnes* for orchestra, a Psalm for orchestra and soprano voice, a Piano Concerto, two ballets, *Rébus* and *Icare,* and a large scale cantata, *Paradis Perdu* (a setting of the third canto from Milton's *Paradise Lost*). These works, written in the 1930's, became the occasion of considerable excitement in the world of contemporary music, particularly in Paris, and received voluminous attention in the press. All this did not particularly touch him. As an artist Markevitch was direct, industrious, abstract in inclination. Interest in his music extended to Boston, where the Suite from his *Rébus* was performed by this orchestra under Serge Koussevitzky on April 21, 1933, and his *Introduction and Hymn* on December 15 of the season following. Notable among the later works of Markevitch is the Cantata, *Lorenzo il Magnifico,* 1941.

His conducting career began at an early age with Hermann Scherchen as teacher. It was at 18 that he first conducted the Concertgebouw Orchestra of Amsterdam. In 1944, after the liberation of Florence, Igor Markevitch was put at

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the head of the Orchestra of the *Maggio Musicale* by the Allies. Since the end of the War he has been guest conductor of the principal orchestras in Europe, the opera in Vienna, London, and Naples, and he has made tours of South America and Asia (Israel Philharmonic). He also conducts regularly at the various festivals which now flourish in Europe: Salzburg, Lucerne, Vienna, Holland, Strasbourg, Paris, Toulouse, Besançon, Berlin. In Salzburg every summer, he holds master classes in conducting at the Mozarteum. He conducted for the first time in the United States as guest at the Boston Symphony concerts of March 18, 1955. He made his first appearance in New York City on January 4th of this year, conducting the Symphony of the Air.

• •

EUGENE ORMANDY

Eugene Ormandy will conduct the Boston Symphony Orchestra for the first time when he appears as guest at the concerts of next Friday and Saturday. In the same week Dr. Munch will conduct the concerts of the Philadelphia Orchestra in its own city.

Dr. Ormandy is remembered here by visits of his orchestra on three previous occasions—1938, 1953, 1954. Born in Budapest as Jëno Ormandy Blau, November 18, 1899, he was first known as a violin prodigy. His principal master was Jëno Hubay. Ormandy came to America in 1921 and found employment in the Capitol Theatre in New York City at a time when orchestras accompanied the silent films. He came to be the conductor of that orchestra and was soon filling engagements as guest conductor of the summer concerts in New York (Lewisohn Stadium) and Philadelphia (Robin Hood Dell). He was conductor of the Minneapolis Symphony Orchestra from 1931 to 1936 and was then appointed assistant to Leopold Stokowski in Philadelphia. He became conductor of the Philadelphia Orchestra when Stokowski retired in 1938, the distinguished position he has held ever since.

Those who will conduct the Boston Symphony Orchestra as guests during the remainder of the season are Jean Martinon, who, coming from France, will conduct on March 29, 30, 31, April 2 (making his American debut) and Pierre Monteux, April 12, 13.

(*Continued on page 871*)

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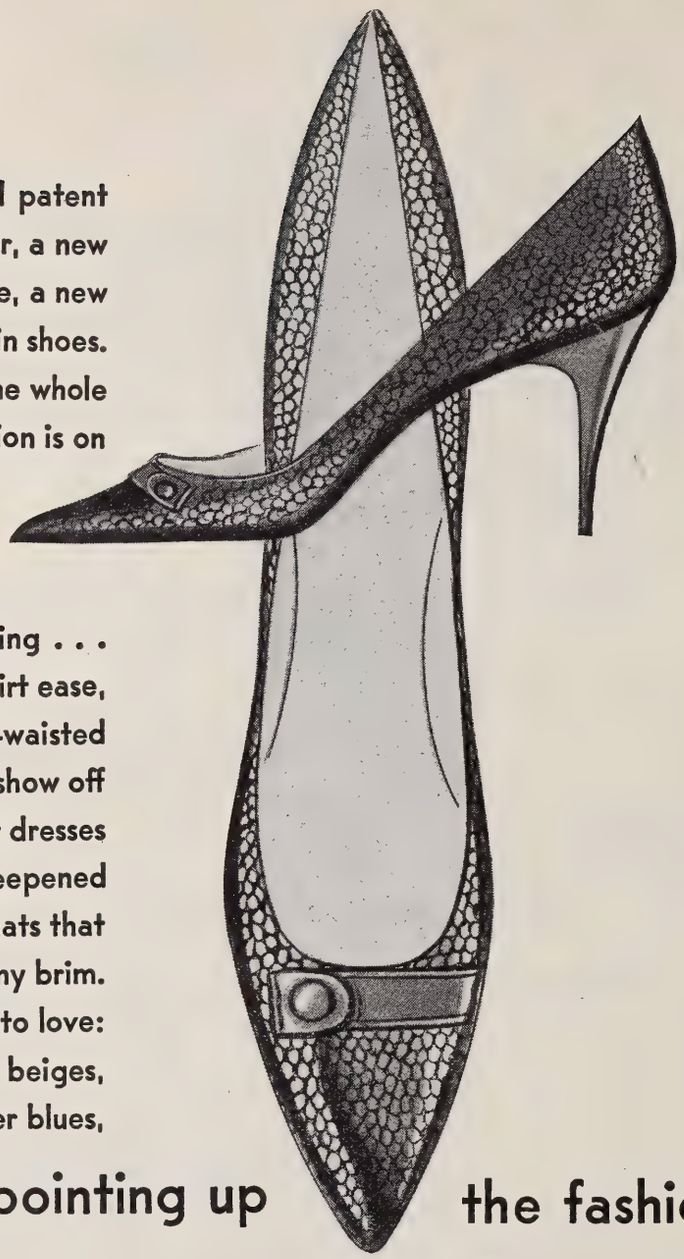
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(Arranged for Orchestra by Maurice Ravel)
Promenade — Gnomus — Promenade — Il vecchio Castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev.

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RICERCAR (SIX-PART FUGUE) FROM THE "MUSICAL OFFERING"

By JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach composed his *Musikalisches Opfer* in 1747 and presented it engraved to the King of Prussia with a suitable dedication on July 7 of that year.

The *Musical Offering* consists of thirteen contrapuntal numbers upon a theme provided by Frederick the Great: two ricercari, one in 3 and one in 6 voices; 10 canons and a trio sonata. The first five canons are labeled *"Super Thema Regium,"* and the second five, more elaborate, *"Thematis Regii Elaborationes Canonicae."*

The *Musical Offering* is a theoretical work giving only an occasional indication of specific instruments. Igor Markevitch has made a realization of the complete work, which was published in 1952. The instrumentation of this, the second ricercar, of course involves the setting forth of the six parts with clarity and proper balance. He has achieved this by dividing his forces into three orchestras, the first and second consisting of string choirs, the third of solo instruments as follows: violin, viola, cello, flute, oboe, English horn, and bassoon. He does not use a keyboard instrument.

The complete *Musical Offering* was performed at the Berkshire Festival under the direction of Charles Munch on July 5, 1952, when the instrumentation by F. Oubradous was used.

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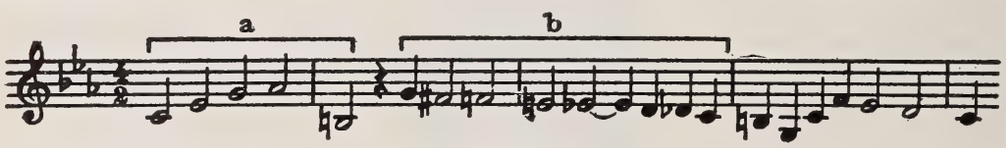
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THE *Musical Offering* is based throughout on the theme which was given to Bach by the Prussian Monarch. The general structure shows an assembled symmetry, as follows:

I. Ricercar a 3
II. Five canons
III. Sonata a 3
IV. Five canons
V. Ricercar a 6

The ricercar was a term no longer in general use in Bach's time, but common in the seventeenth century. The form grew from the instrumental imitation of the polyphonic style of the vocal motets. *Ricercare* means to search — as if the performer were trying out his instrument. The ricercar consisted of several sections, in which the main theme was varied. The more elaborate fugal manipulations were to come later.

The prevailing theme appears as the subject of the six-part ricercar as follows:



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DID YOU KNOW that the orchestra consisted of "3 bumblers, 2 exploders, 3 thunderers, 3 whistlers, 2 rufflers, 2 gurglers, 1 fracasseur, 2 stridors, and 1 snorer". . . that, after an hour of catcalls from the "pastist" audience, five of the futurists, who could stand it no longer, came down from the stage and "with punches, sticks, and walking sticks attacked the pastists, drunk with stupidity and traditional rage"?

DID YOU KNOW that, in Marinetti's own words, "Our knowledge of boxing and our enthusiasm for fighting enabled us to emerge from the struggle safe and sound . . . The pastists had *eleven wounded* who had to be taken to the first-aid station"?

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The structure of the fugue is considerably more involved than that of the three-part ricercar. Hans David* in his book on this subject explains that: "The Royal theme is used almost exactly in its original shape; however, the isolated pair of eighth-notes in the concluding passage is eliminated: Of the three melodic elements contained in the theme, only the first (a) and second (b) are elaborated upon in this fugue. Of the first, furthermore, only the opening triad is employed. The second, the chromatic descent, is used in two forms, neither of which refers to the diminution included in the theme itself. Thus the thematic material is reduced here to a minimum of essential forms, in contrast to the Three-Part Ricercar, where all elements of the theme are subject to contrapuntal elaboration.

"Evidently," writes David, "Bach intended to make this fugue a masterpiece in every respect; and it is, in fact, one of his greatest works. Its contrapuntal intensity, its beauty of sound, its depth of expression stand out even among the representative creations of Bach's last period, and its structure is a perfect example of monumental conception and impeccable delivery."

What instruments may Bach have had in mind in working out his

* *J. S. Bach's Musical Offering*, History, Interpretation, and Analysis, by Hans Theodore David (G. Schirmer, Inc., New York, 1945).

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Musical Offering? An examination of the surviving manuscripts and the first engraving for the monarch himself give no positive clues. The Sonata is indicated as for flute, violin, and figured bass, in the tradition of the trio sonata. The mirror canon has the same indication and the Canon at the Unison calls for two violins. The opening Ricercar is written on two staves as for a keyboard, a natural following through of Bach's session with Frederick, and his fugal improvisation of which the engraved fugue may be the result. The six-part ricercar was also first written for a single keyboard player (the only surviving original holograph is this fugue, in this form), but as Frederick received the engraved score it was laid out on six staves in convenient form for the ensemble performance to which it is unquestionably better suited. Arrangements have been made of this ricercar for strings only. The answer to such problems lies in the phrase common to many earlier German publications: *"Auf allerlei Instrumenten lieblich zu spielen"* ("suitable for playing on all kinds of instruments"), and the similar direction on Gabrieli's *Fiori musicale: "da sonare con ogni sorte di stromenti, da taste ed altri"* ("to be played on all sorts of instruments, keyboard or otherwise"). Bach accepted the latitude of an entirely casual tradition.

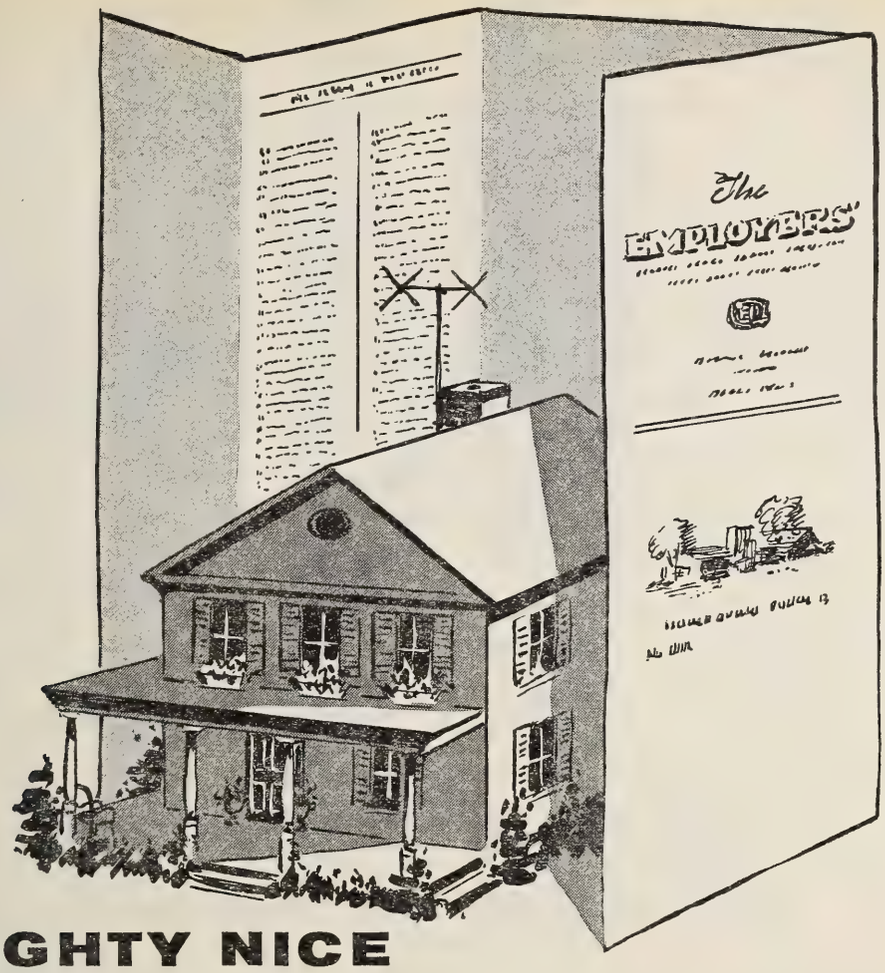
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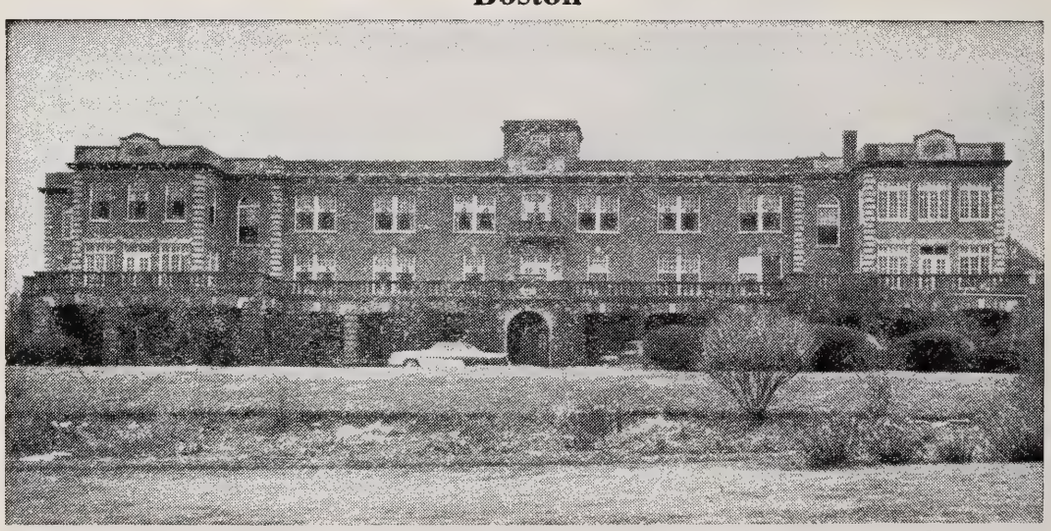
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Mr. Markevitch regards the *Ricercar a sei voci* as "the last word of contrapuntal experience and a summit of the art, one of the most beautiful and at the same time one of the strictest fugues ever written by Bach." He thus describes his treatment of the whole: "In scoring the work my first duty was to delve into and to absorb as faithfully as possible Bach's own sonorities. Therefore I restricted myself to strings, four woodwinds (and harpsichord for the Sonata), 42 players in all. This combination is used in a special manner: they are divided into three independent small orchestras and the instruments are treated like the stops of an organ. For acoustical reasons only recently discovered, this arrangement allows for a very subtle distribution of the different instrumental lines. As the scoring has been done with the most careful consideration, it is important to adhere strictly to the prescribed numbers and distribution of the orchestra. By way of reaction against the subjectivity of 19th-century editors, one is nowadays often too reluctant in indicating expression marks in Bach's texts. To me this seems contrary to the spirit of the composer who advised that 'the phrasing of each voice should be lively and interesting.' I have therefore taken the liberty of suggesting the nuances necessary for making alive the magnificent musical texture of this work which, except for the

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sonata, has been notated by Bach only as a theoretical display of contrapuntal art. For the rest, one should observe the strange result of Bach's ingenious combinations when in one and the same canon the subject is presented in the excited, capricious and elegant manner of a French Overture and simultaneously its augmented inversion conveys an atmosphere typical of the laments of his Passions. Here we have perhaps one of the most remarkable features of the proficiency that has gone into *The Musical Offering:* each single counterpoint is distinguished by its own particular kind of expression. Doubtless this is one of the chief reasons why this unique work so strongly attracts us.

"My work is dedicated to Nadia Boulanger who helped me a great deal with her precious advice."





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AN OFFERING TO A KING

PRINTED on a separate page of the King's dedication copy of Bach's *Musical Offering,* and included in the general first edition, was the following acrostic, the initial letters of each word spelling RICERCAR:



(At the King's Command, the Song and the Remainder Resolved with Canonic Art.)

About one incident in Bach's life there have come down to us two detailed accounts. The reason is that a king was involved. Carl Philipp Emanuel Bach, having entered the service of Frederick the Great in 1740, continually spoke of his father's extraordinary abilities at fugal improvisation until the King, his curiosity aroused, commanded the presence of the Leipzig cantor. Bach accordingly visited Potsdam in May, 1847, three years before his death. Wilhelm Friedemann Bach,



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who accompanied his father on this journey, later told the story to Johann Nicolaus Forkel, who related it in his biography. "One evening," according to this version, "just as the King was getting his flute ready and his musicians were assembled, an officer brought in the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, 'Gentlemen, old Bach is come!' " "Old" Bach (as distinguished from his two sons) was not even given time "to change his travelling dress for a black chanter's gown." The *Spenersche Zeitung* on May 11 reported: "His August Majesty immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called 'forte and piano,'* condescending also to play, in person and without preparation, a theme to be executed by Capellmeister Bach in a fugue. This was done so happily by the aforementioned Capellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Herr Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved in copper." The periodical did not mention an interesting incident which Wilhelm Friedemann told to Forkel: "The King admired the learned manner in which his subject was thus executed extempore; and, probably to see how far such art could be carried, expressed a wish to

* The still rudimentary hammer action pianoforte, then not yet in general use.

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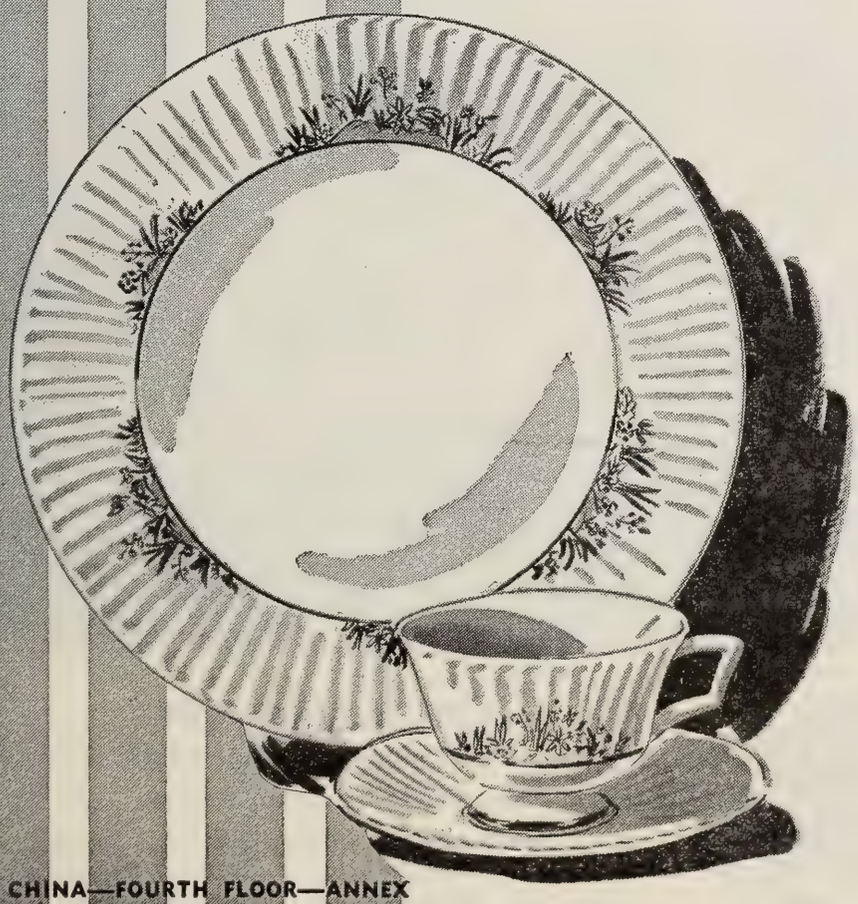
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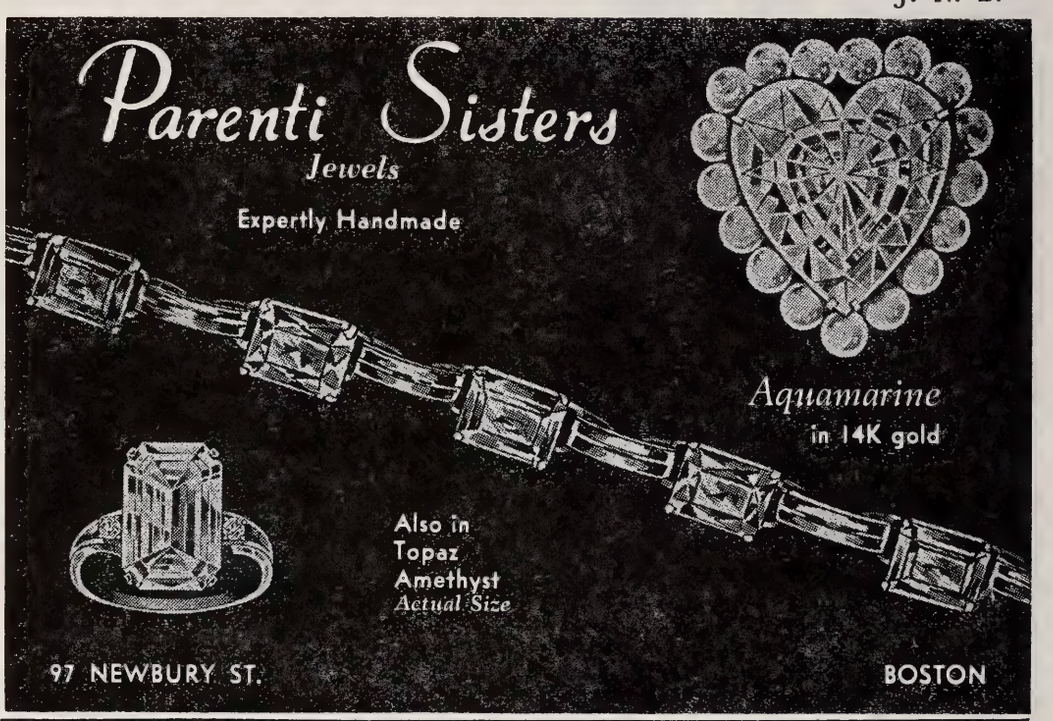
CHINA—FOURTH FLOOR—ANNEX

hear a Fugue with six obligato parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it to the astonishment of all present in the same magnificent and learned manner as he had done that of the King."

It is conjectured by those who have deeply studied and pondered the evidence that the three-part ricercar (or fugue), as engraved, impressed upon fine paper and presented to the Monarch in the *Musical Offering,* was no other than the fugue which Bach had first extemporized on Friedrich's theme; while the final six-part ricercar which concludes the work was the detailed realization of the task which the self-exacting Bach had been loath to extemporize on the King's workable but also rather lengthy theme.

In his dedicatory letter, the composer makes this clear: "To obey your Majesty's command was my most humble duty. I noticed very soon, however, that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved, therefore, and promptly pledged myself to work out this right Royal theme more fully, and then make it known to the world. This resolve has been carried out as well as possible, and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a monarch whose greatness and power," etc., etc.

J. N. B.

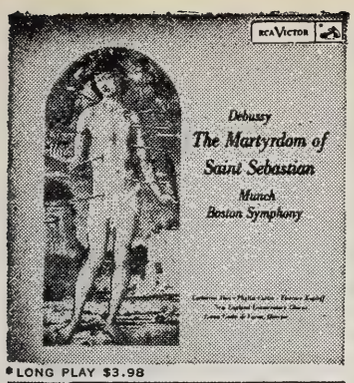


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SYMPHONY IN D MAJOR, NO. 3

By FRANZ SCHUBERT

Born in Liechtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

Schubert began his Third Symphony, according to a notation on his manuscript, May 24, 1815. It is further indicated that he resumed it and completed the first movement on July 11–12. The remaining movements were composed between July 15 and July 19. The first public performance occurred in Vienna by the *Gesellschaft der Musikfreunde* under Johann Herbeck, December 2, 1860, when only the finale was performed. The first complete performance was at a Crystal Palace concert in London, February 19, 1881, from manuscript, under the direction of August Manns. The score was published by Breitkopf and Härtel in 1884. It may well have been that a performance by the New York Philharmonic Symphony Society on November 6, 1930, under the direction of Erich Kleiber, was the first in the United States. The present performances are the first at these concerts.

The Symphony calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IN THE summer of 1815, various things were happening in the city of Vienna. The most obvious was the Congress of Vienna with its banquets, balls, and parades on the Prater. In quieter quarters,



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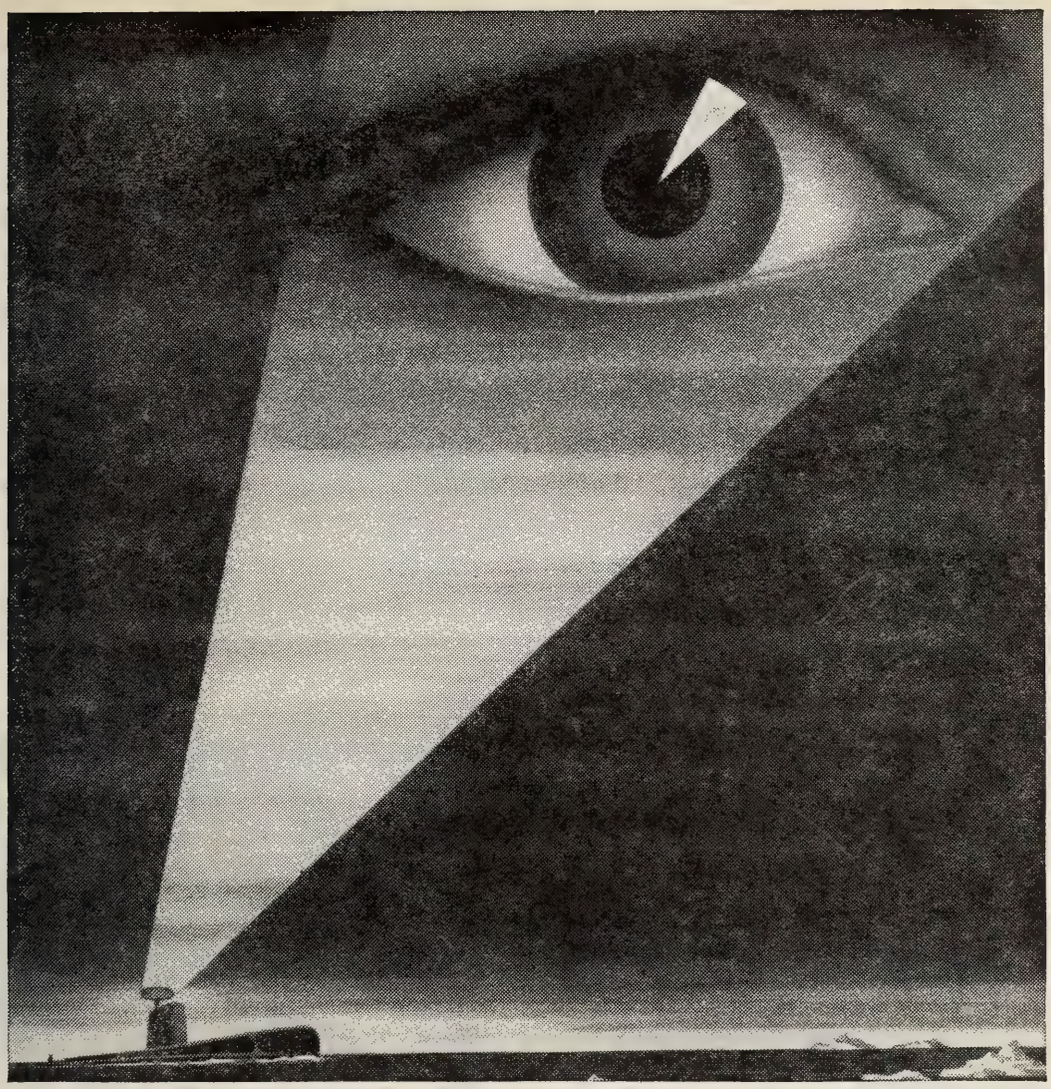
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unknown to Talleyrand, Metternich or the Czar Alexander, timeless music was being composed. Beethoven, in his third-story lodging on the *Seilerstätte,* overlooking the Glacis, was occupied with his two last cello sonatas (Op. 102) in July and early August. Franz Schubert, then still unknown to Beethoven and too timid to approach the older master, was living in his father's house in the *Himmelpfortgrund* (Saulengasse IX) and there finished in July his Third Symphony.

Few were aware that he was busily covering music paper with notes through the year — why should Vienna at large notice the efforts of a boy of eighteen, not long out of school, trying to earn a living by teaching? There were those who knew him and enjoyed his music — a group of poets, painters, musicians, a sort of enlightened bourgeoisie, who would gather at the house of one or another of their circle and make music — music that Schubert was tireless in providing for them. He furnished in the year 1815 more than a hundred songs, including *Der Erlkönig, Die Heidenröslein* and *Die Nonne.* He wrote the little



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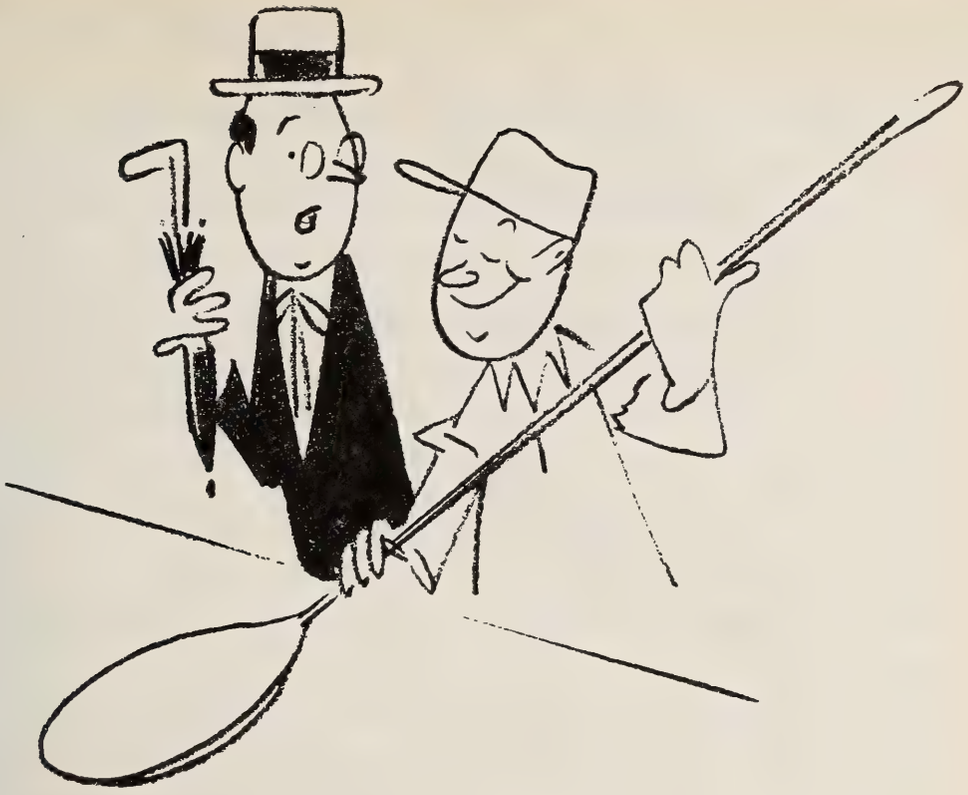
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Mass in G in the spring, completed his Second Symphony in B-flat in March, and followed this by his Third Symphony in the summer months.

Many of the songs, those fragments of his diary which have been preserved, and the testimony of his friends, reveal a very romantic young man. He wrote in his diary in the next year: "Happy is the man who finds a true friend. Happier still is the man who finds a true friend in his wife." He was in love. The girl was Therese Grob, the daughter of a widow who ran a small silk factory near Liechtenthal. "She was no beauty," wrote Schubert's friend Anton Holzapfel, "but well-shaped, fairly buxom, with a fresh, childlike, round face, and a fine soprano voice extending to D in alt." This last point was significant. Theresa sang the soprano part in his Mass in B-flat at the Liechtenthal church, probably also his songs. He may have made no declaration. His music brought him no money and he was in no position to support a wife. He seems to have resigned himself to bachelorhood.

Schubert wrote his first six symphonies between the ages of fifteen and twenty-one. Like his songs, piano, or chamber works, he intended

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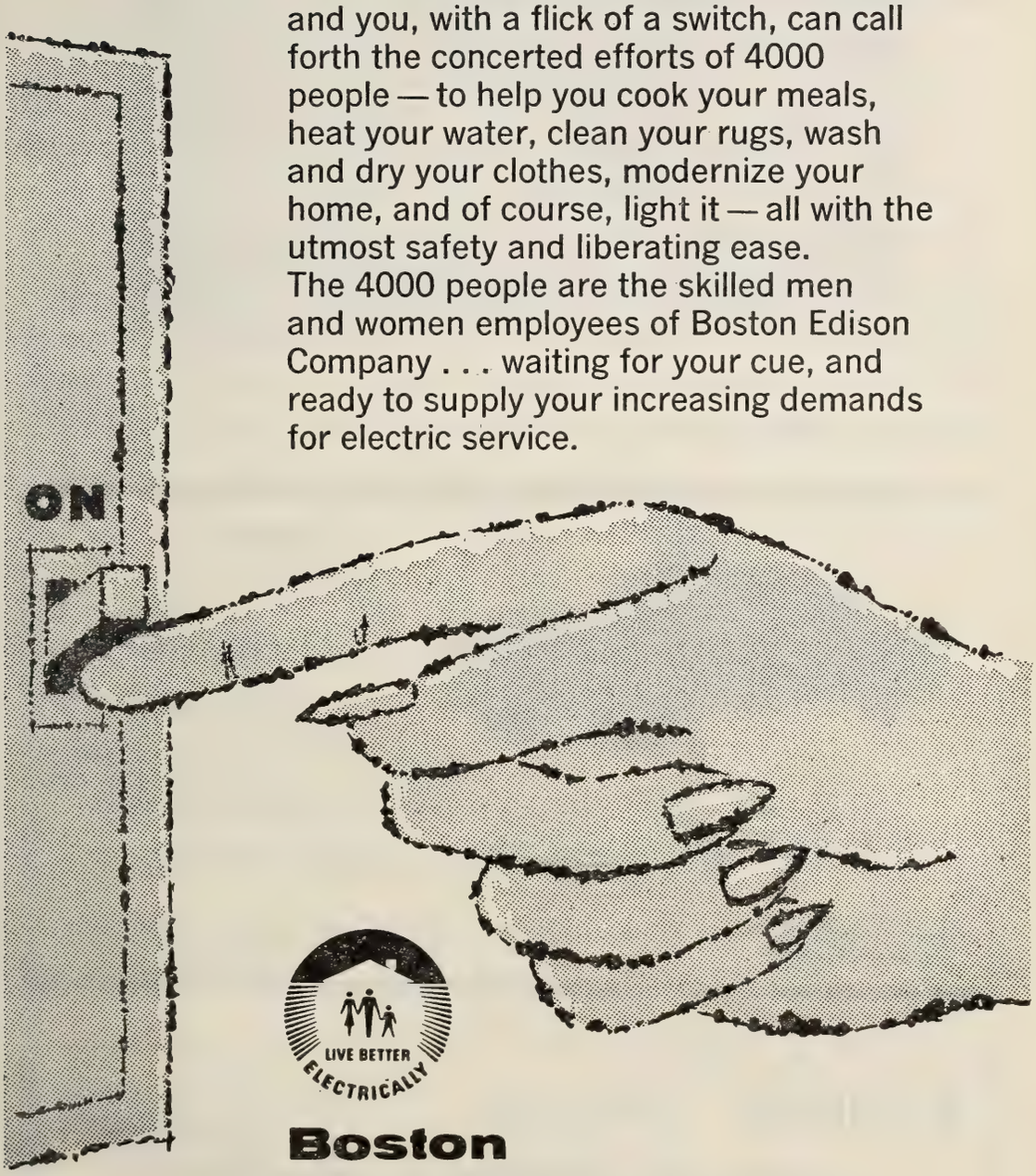


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them for immediate, friendly performance. The First Symphony he wrote for the Imperial Konvikt School where, as a choir boy, he was a scholar until his voice changed. The school orchestra, in which he played violin or viola, according to needs, undoubtedly performed the First Symphony and later ones as well. A private music-making group of Schubert's friends frequently met to try out symphonies, and Schubert's must have been found eminently suitable, for they were tailored for modest forces and made no unreasonable demands on average skills. Symphonies by Haydn, Mozart, and Beethoven's first two were their staple, together with contemporary works which were read over at their sessions. If Schubert had heard Beethoven's Third, Fifth or Seventh Symphonies, which is possible, he was not moved to advance in their "new paths"; such music would surely have thrown the amateur society into confusion.

No publisher would have given Schubert's symphonies a second glance. After his death, his brother Ferdinand offered them (in 1835) together with other works "to theatre managements and musicians" for performance "at moderate fees." In 1839, Ferdinand offered in the columns of Schumann's *Neue Zeitschift für Musik* a still larger assortment, hoping for inquiries concerning this or that for publication.



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Schumann, who did more than any other to awaken Europe to the beauty of Schubert's music, apparently had no key to the stony hearts of publishers. It was not until 1884, a full half-century after Schubert's death, that the first four symphonies found publication by Breitkopf and Härtel. The sin of indifference should not be laid at the door of publishers only. It is hard now to understand the assumption that as boyhood works these symphonies were not worth investigating. Even in the ensuing years, orchestras have not been too quick to discover and reveal their simple but disarming charms.

The record has it that the Third, like most of Schubert's symphonies, lay quite untouched for many years. At a concert of "Symphonic fragments" in 1860 by the *Gesellschaft der Musikfreunde,* to which he had belonged, movements from several of his symphonies were dusted off by Johann Herbeck: the first two movements of the Fourth ("Tragic"), the scherzo of the Sixth, and the finale of the Third. Why Herbeck chose this particular composite does not appear. The complete Symphony in D major was performed in London in 1881 and the score published three years later, sixty-nine years after its composition. This was the first publication of his symphonies and included the first





(*Continued from page 840*)

"DUTCH TREAT" LUNCHEONS

A new series of "Dutch Treat" Luncheons to acquaint Friday afternoon subscribers with the operation and aims of the Orchestra began several weeks ago.

The informal luncheons, served on small tables with red checked tablecloths, are held on Fridays just before the concert at Symphony Hall in the room housing the Orchestra's well-known Casadesus Collection of Ancient Instruments. At each luncheon, subscribers will meet members of the Orchestra who will speak briefly on their special interests, both musical and otherwise. Orchestra members who have attended the first few luncheons include the Concertmaster, Richard Burgin; Rosario Mazzeo, Personnel Manager and bass clarinet; Harry Dickson, violinist and Assistant Conductor of the Boston Pops Orchestra; Roger Voisin, first trumpet; and Doriot Anthony Dwyer, first flute. Henry B. Cabot, President of the Trustees, has spoken about some of the orchestra's problems and there have been talks by the present Manager, Thomas D. Perry, Jr. and the past Manager, George E. Judd.

The luncheons are limited by considerations of space, but it is hoped that all subscribers who are interested will eventually be able to attend. A call to the Friends Office at Symphony Hall will put your name on the list.

• •

JOSEF HOFMANN

The death of Josef Hofmann last Saturday recalls his long and notable association with this orchestra in years past. Mr. Hofmann first appeared at the concerts in Symphony Hall in 1901 and after many visits made his final appearances in 1940 before his retirement six years later. During these engagements, which included tours of other cities in 1910 and 1912, he performed the concertos by Rubinstein (Nos. 3 and 4), Chopin (No. 1), Beethoven (Nos. 4 and 5), Liszt (No. 1), and Schumann.

The following comment on this great artist appeared in the *New York Times* after his death:

"All the qualities that make for superlative artistry were inherent in him—a technical mastery that enabled him to explore every device peculiar to the keyboard, matchless emotional intensity, tone-coloring without peer. His playing always was guided by a profound perception of beauty."

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New York Times (Jan. 5, 1957)

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Shostakovich: Symphony No. 1

Prokofiev: Scythian Suite (35361)

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Dallapiccola: Canti di Prigionia (in Unesco Album). (35228)

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four. When the New York Philharmonic-Symphony Society performed the Third under Erich Kleiber on November 6, 1930, Lawrence Gilman wrote for the program: "We have been unable to find any record of an American performance of this Symphony; but since the score has been available for almost half a century, it would be rash to conclude that the present performance is the first in the United States, or even the first in New York." This statement still stands uncorrected. The Chicago Orchestra's list of works performed makes no mention of the First Symphony, the Third, or even the Fourth! The lists of the Boston Symphony Orchestra show no performance of the First and none of the Sixth since 1886.* It is a commentary on the availability of music in 1957 that all of the symphonies are circulated in miniature scores, that there are from two to twenty-four different phonograph recordings of each of the eight symphonies.

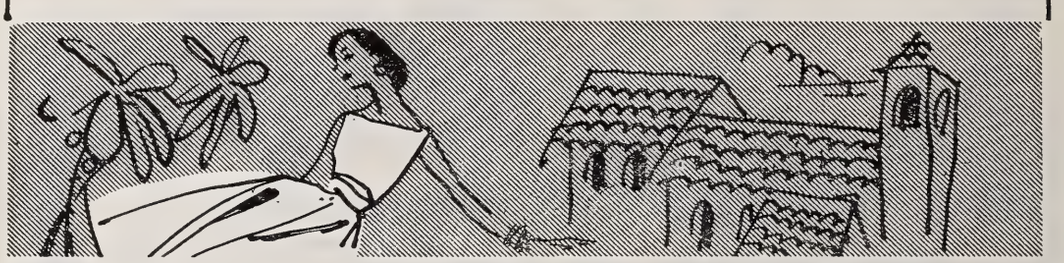
* The performances of each of the earlier symphonies by the Boston Symphony Orchestra are as follows: Symphony No. 2—1944, 1949, 1951 (3); Symphony No. 3—1957 (1); Symphony No. 4—1921, 1928, 1951 (3)—the andante alone was performed on three occasions in the eighties; Symphony No. 5—1883, 1908, 1925, 1928, 1948, 1952, 1955 (8); Symphony No. 6—1884, 1886 (2). Mr. Munch introduced the Fourth Symphony to Chicago audiences at Ravinia Park last Summer.

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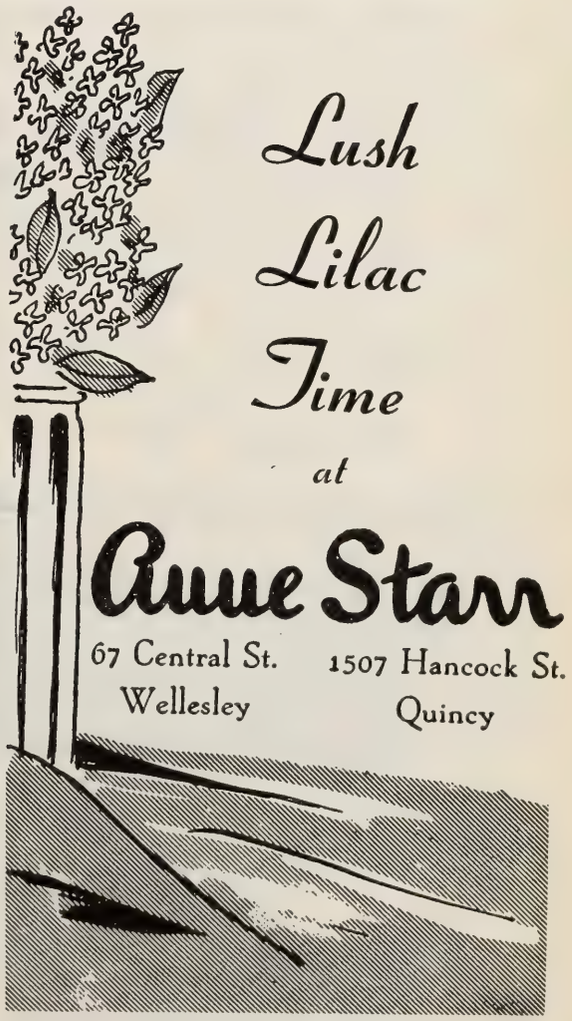
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This most unpretentious of symphonies is designed for immediate pleasure. It is as transparent and unweighted with serious matters as the *Rosamunde* music and as much a spontaneous emanation of sociable Viennese *Gemütlichkeit* as the delicate *Ländler* which Schubert was always ready to provide when led to the piano at a *"Schubertiade."*

The first subject of the opening movement, a rhythmic figure on the tonic chord, has been compared to the corresponding subject in the great C major Symphony. Unlike the themes in the last symphony, the themes in this one are not intended for and do not receive extended development. The allegretto is a romance which moves lightly and unclouded; the third movement which according to convention the composer calls *"Menuetto"* is in effect a Schubertian *Ländler,* with a trio which grows from it in much the way that one section begets another in his piano waltzes. The finale is a swift presto in a winged 6-8 beat. Alfred Einstein calls it "the most charming movement," with a " 'buffo' flavor – an overture rather than a finale. It anticipates many later works; for example, the finale of the D minor String Quartet."





"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER—IN RONDO FORM," FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949.

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The last performances were on November 12–13, 1954.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, 3 flutes, 3 oboes, English horn, small clarinet in E-flat, 2 clarinets, bass clarinet, 3 bassoons, double-bassoon, 4 horns (with the addition of 4 horns *ad lib.*), 3 trumpets (with 3 additional trumpets *ad lib.*), 3 trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise—in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about

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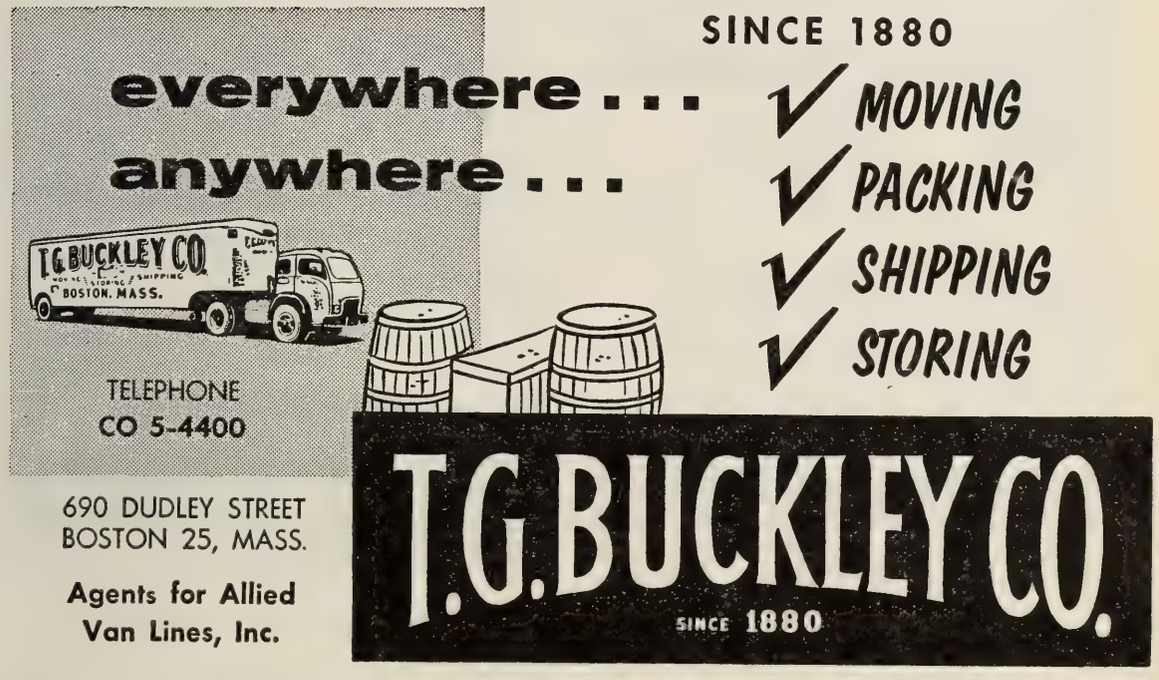
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to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.



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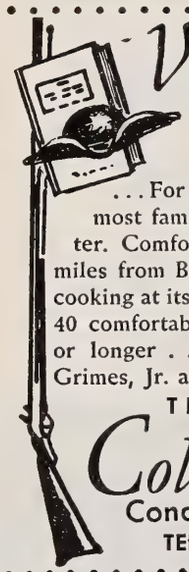
Born at Karevo, district of Toropeta, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 23, 1881

Arranged for Orchestra by MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874, and dedicated it to Vladimir Stassov. Maurice Ravel made his orchestral setting in 1922. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, October 19, 1922. Dr. Koussevitzky first played the suite at the Boston Symphony concerts on November 7, 1924. The most recent performances were on October 29–30, 1954, when Richard Burgin conducted.

The orchestration consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime, and strings.

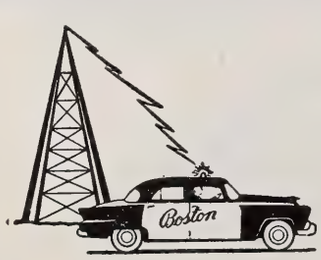


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THE year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces. "Hartmann is bubbling over just as *Boris* did," he wrote to Stassov, his most sympathetic friend at the time, and the dedicatee of the suite. "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough." He wrote

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again on completion of the score how he had pictured himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of my departed friend."

The *Pictures at an Exhibition* never attracted much attention until it appeared in orchestral transcription. "It almost asks for orchestration," wrote A. Eaglefield Hull some years ago, and indeed no less than six musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in later years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris have arranged the whole suite. Ravel made his setting in 1922 for Serge Koussevitzky, at the conductor's suggestion. Later orchestrations by Lucien Cailliet and Leopold Stokowski have been much indebted to Ravel's really unsurpassable example.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive



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face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." The description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine lanscapes in London, tramping through the galleries in mountain boots.

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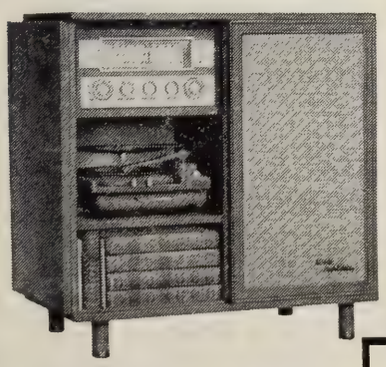
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Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.)* The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for

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the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district.

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According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew."

Limoges. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, the Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

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THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

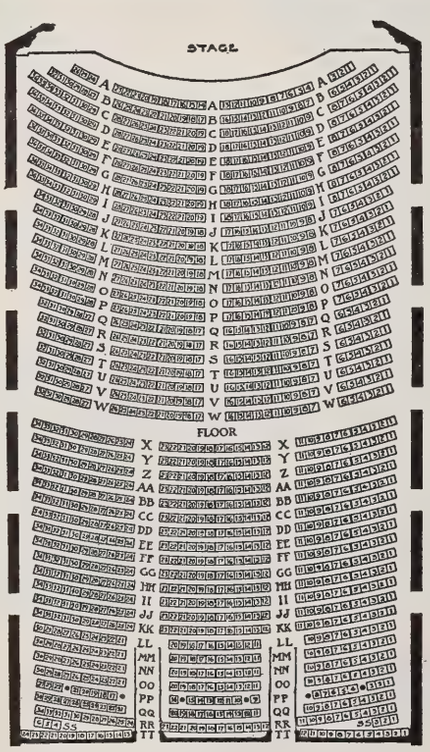
THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet."

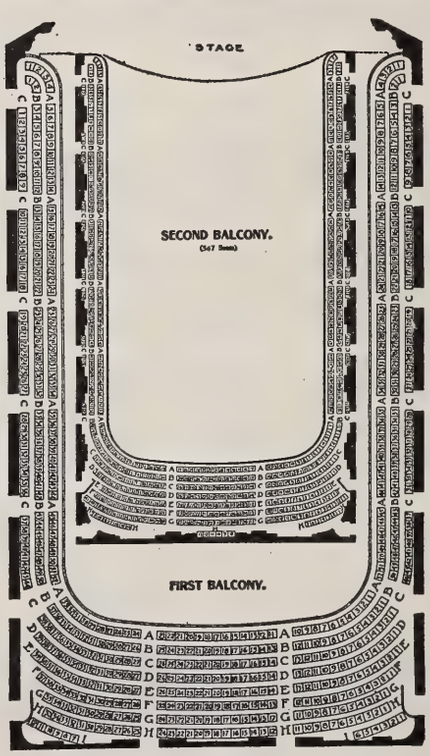
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WILLIAM SCHUMAN ..... "Credendum"

I. Declaration (Moderato con fuoco)
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INTERMISSION

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I. Allegro non troppo
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IV. Allegro con spirito

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA
Berkshire Festival
Announcement
Walton's Cello Concerto in London

BERKSHIRE FESTIVAL ANNOUNCEMENT

The plans for the Berkshire Festival of 1957 as announced by Charles Munch will have three new points of interest. Dr. Munch will base his programs on the music of one great composer in each of the six week ends—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he has invited Isaac Stern to perform with him the three great classics among violin concertos, those by Tchaikovsky, Brahms and Beethoven; he will include contemporary as well as past standard works in the programs of each week.

The twentieth season of the Berkshire Festival at Tanglewood will consist of six weeks of concerts between July 3rd and August 11th, with performances each Friday and Saturday evening and each Sunday afternoon. The first two week ends, devoted entirely to the music of Bach and Mozart respectively, will be given by a reduced orchestra in the Theatre-Concert Hall (with the exception of a concert in each week to be given in the Music Shed).

The concerts by the full orchestra in the Shed (July 19–August 11) will have two guest conductors, each leading two concerts—Pierre Monteux and Carl Schuricht. Mr. Schuricht, who will conduct on August 4 and August 10, is known to American music lovers through his recordings and his tour in this country earlier in the season as conductor of the Vienna Philharmonic Orchestra, which visited Boston. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe. Mr. Monteux, who will conduct on July 20 and July 28, spans a generation in the musical life of the Boston Symphony Orchestra, extending back to his engage-

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ment as its conductor in 1919, an association renewed by his frequent appearances as guest in recent years. His cooperation with Charles Munch in conducting concerts of the transcontinental tour and two European tours has been outstanding. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with this Orchestra at the Edinburgh Festival in August, 1956, when he played the Beethoven Concerto with Charles Munch to a capacity audience. During the last few years Mr. Stern has travelled extensively, playing in Russia before this Orchestra. He will be the soloist at the twenty-first pair of concerts in Symphony Hall this season, on April 5 and 6.

During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform the six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, the latter to be presented on Sunday afternoon, July 7, in the Music Shed, with the choruses of Harvard and Radcliffe. The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross. The Shed concerts which follow will give Festival audiences, in addition to the three violin concertos mentioned above, an opportunity to hear a representative selection from the composer to which each week is dedicated. The music of Tchaikovsky to be conducted by Charles Munch and Pierre Monteux on July 19, 20, 21, will include at least two of the symphonies, the Serenade for Strings and shorter works. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28)

(Continued on page 923)

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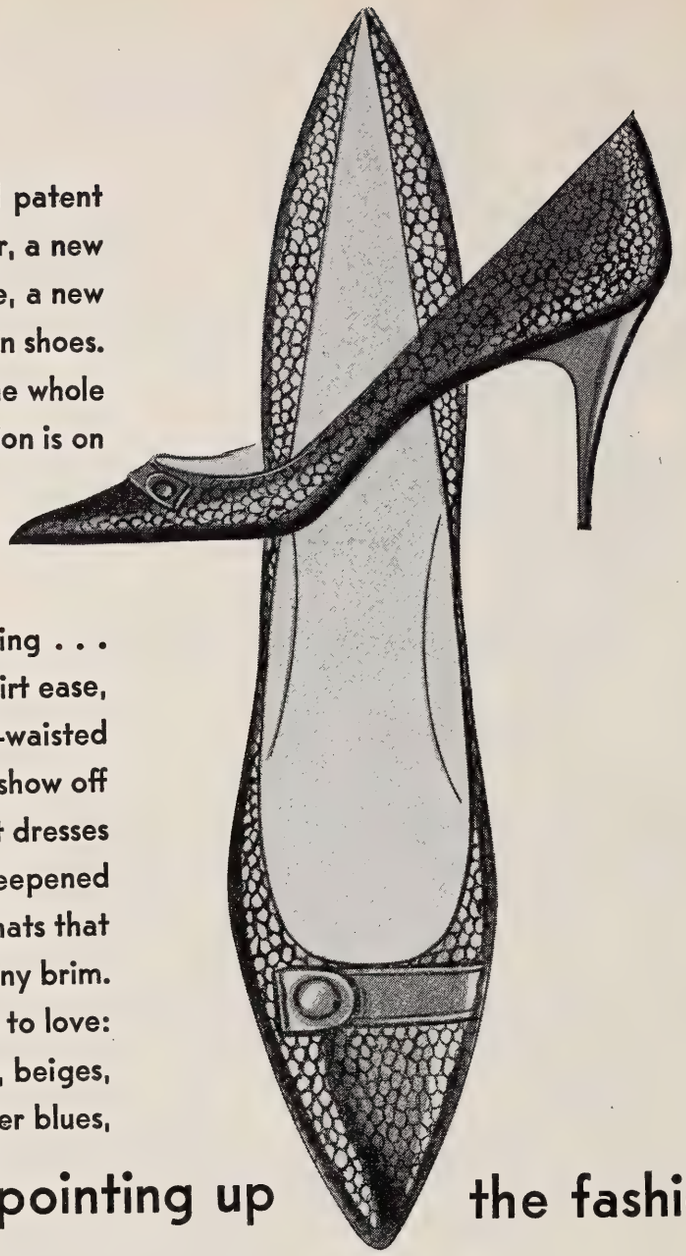
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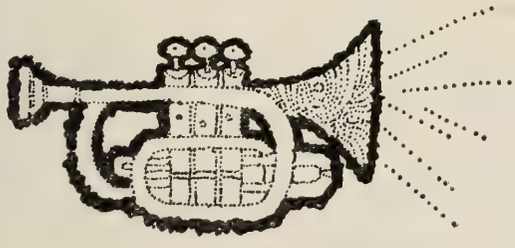
Eugene Ormandy was born in Budapest, November 18, 1899. His parents discovered his musical aptitude when he was three-and-a-half and obtained for him an eighth-size violin. The record has it that he entered the Budapest Royal Academy at five, gave his first recital at seven, studied with Jëno Hubay from the age of nine, took his degree at fourteen. He first came to the United States in 1921, played in the orchestra of the Capitol Theatre in New York (in the days of silent films), became conductor of that orchestra, and after several engagements as guest conductor became the regular conductor of the Minneapolis Orchestra, remaining from 1931 to 1936. He was then engaged in Philadelphia as co-conductor with Leopold Stokowski. When Stokowski retired shortly afterwards, Ormandy took the position which he still notably holds.

Dr. Ormandy is remembered by his visits to Symphony Hall with his orchestra on three previous occasions — 1938, 1953, and 1954.

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CREDENDUM

By WILLIAM SCHUMAN

Born in New York City, August 4, 1910

Credendum (Article of Faith) was composed in the summer of 1955. (At the end of the score the composer has inscribed "New Rochelle — Menemsha, June 20–September 6, 1955.") It was written by invitation of the United States National Commission for UNESCO through the State Department. It had its first performance by the Cincinnati Orchestra in its own city under the direction of Thor Johnson, November 4, 1955 at a special concert in honor of the Fifth National Conference of the Commission. This was the first Federal commission for an orchestral piece.

The score calls for 4 flutes interchangeable with 2 piccolos, 3 oboes and English horn, 3 clarinets, bass clarinet and E-flat clarinet, 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and 2 tubas, timpani, piano, xylophone, chimes, cymbals and suspended cymbal, tam-tam, steel plate, bass drum, snare drum, and strings.

WHEN *Credendum* was performed in Philadelphia, Mr. Schuman contributed the following for the program:

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tempting, indeed, to write of my convictions concerning the work of UNESCO and the rôle of government in the arts. But prose encomiums, unless they are on a higher level than I have any right to suppose I could reach, are not only anticlimactic but, in the specific instance at hand, would shed little enlightenment on the music itself. In the brief statement that follows, I have therefore limited myself to descriptive matter concerning *Credendum*.

"The first movement, Declaration, is scored for wind instruments and percussion with the exception of occasional support from the string basses. As its title implies, the musical materials of this movement are 'oratorical' in nature.

"In the second movement, Chorale, the chorale melody is first heard in the string section of the orchestra where it is developed at some length. As the movement progresses, the chorale is stated by the brass instruments while the strings begin filagree of a contrasting nature. The music gains in intensity and the woodwinds join in the figurations set against the chorale. The movement ends quietly with reference both to the choral theme and the contrasting figurations.

"The Finale opens with scherzo-like material given to the strings, bassoons, and bass clarinet. The gradual development of this material

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leads to the establishment of characteristic figures. Against these figures a long melody emerges in the 'celli, joined as it continues its course by the first violins. These two melodic lines together with the figures set against them lead to a return of the opening section. As the music gains momentum, a vigorous subject derived from the melody originally heard in the 'celli is announced and developed contrapuntally. A brief reference to music heard earlier in the movement leads ultimately to a return of the Chorale. In this movement, as in the first movement, percussion instruments have a prominent part and the timpani in particular have figures of thematic significance. The work ends with the music of the Declaration now paraphrased and leading to a peroration."

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WILLIAM SCHUMAN

In *William Schuman,* a book published by G. Schirmer, Inc., Flora Rheta Schreiber gives a detailed account of the composer in the light of his creative career, and Vincent Persichetti gives a description of his style and his works until 1954. "It is the story," says the jacket blurb, in this case with unadorned truth, "of a man who suddenly found that what he wanted more than anything else was to compose music that would endure and who crammed into a few short years as much study as many composers require a third of a lifetime for."

The author tells us that until Schuman heard a symphony concert at the age of nineteen, which happened to be his first acquaintance with a symphony orchestra, he had been an industrious worker in the field of jazz. Until that point he had lived a normal schoolboy's life, keen in making the most of such casual encounters with music — always popular music — as came his way. From that moment all of his energies went towards the mastery of music in the larger sense, a quest which by its quick results proves an extraordinary amount of ambition intensively applied.

Both of Schuman's parents were born in New York City. They were in moderately comfortable circumstances, valued the arts, and encour-

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aged music to the degree that a piano in the house or an old-style acoustical phonograph could be put to use. They arranged to have "Bill" take lessons on the violin. Bill reached the point of playing small pieces at a pupils' recital, but at the time he was more interested in baseball. In high school he formed a jazz band, learned to play several instruments, to sing with it, to manage it. These activities undoubtedly gave him a sort of musical experience, which, however rudimentary, would serve him later. Its more immediate effect was to interest him in composing popular music. With his friend Edward B. Marks, Jr., and later with Frank Loesser, as lyricists, he wrote many songs and was active in night clubs and such. Loesser was to become famous in this territory, but Schuman was soon to abandon it. "If Schuman had held on, he might have become a Tin Pan Alley success. But in the back of his mind was a growing suspicion that he didn't really know what he was doing, that perhaps he was not 'chording' his melodies satisfactorily. There was a hankering to know how, yet the hankering somehow remained vague and repressed."

He was nineteen when his sister (who played piano) led him to a New York Philharmonic concert (April 4, 1930), and there he was first confronted with the music of Wagner, Kodaly and the other Schu-





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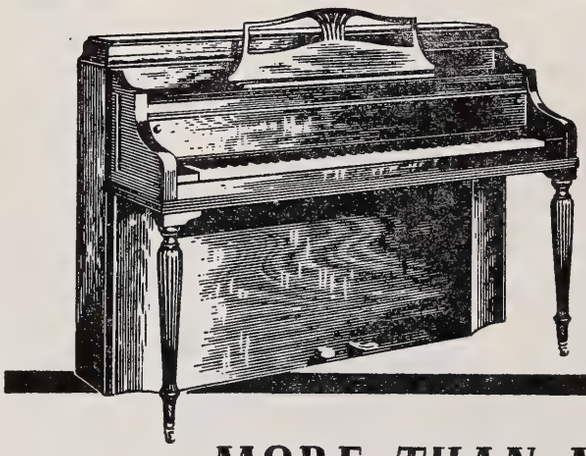
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mann.* "Particularly exciting to him," writes Miss Schreiber, "was the way all the fiddlers bowed together and the force with which they could attack a chord. . . . The evening meant discovery. It was poignant, pregnant with things to come, and baffling."

He forthwith enrolled in the Malkin Conservatory of Music, plunged into harmony with Max Persin, and entered the domain of counterpoint with Charles Haubiel. It need hardly be pointed out that to master these subjects thoroughly and as a working composer at the age of twenty, and with no technical equipment to build upon, is an appalling task. Schuman gave eight or ten hours a day to it while holding a job, attending Teachers' College (Columbia) and continuing to turn out and "plug" popular songs. It would be interesting to know whether his fourteen-part exercises were any help in his collaborations with Loesser, which continued until 1934. By 1935 he had composed Four Canonic Choruses, a Canon and Fugue for piano trio, a Choreographic Poem for seven instruments. Whether or not these works were of great importance, there could be no denying their grasp of contrapuntal manipulation and the handling of voices and instruments.

* The spelling of William Schuman's name was modified by his grandfather from the original "Schuhmann."



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His attendance at Teachers' College was the first evidence of his interest in education. His appointment in 1935 to teach music at the Sarah Lawrence College in Bronxville showed at once that his idea of the best development of a musician was not the conventional academic way. His own experience of having worked directly in the medium, even before any technical instruction, probably convinced him that those who acquire theoretical rules before they are sufficiently at home with tones as a living art are wasting their time. He has no use for what he has called "the kind of indoctrination by which traditional and formal procedures nourish smug acquiescences."

Mr. Schuman's success in his unorthodox venture at Sarah Lawrence came to the attention of the Juilliard School of Music and resulted in his appointment as President in 1945, an obligation which eventually overrode his duties as director of publication for G. Schirmer, an appointment which meant not only good composer-publisher relations, but generally fruitful results. At the Juilliard School his principles of education in music as a live and rounded art have been vindicated as not only sound principle but successful practice. His administrative ability has undoubtedly increased his value to the school.

One of the best single words to describe William Schuman is "purposeful." Miss Schreiber refers to this trait when she writes that "his



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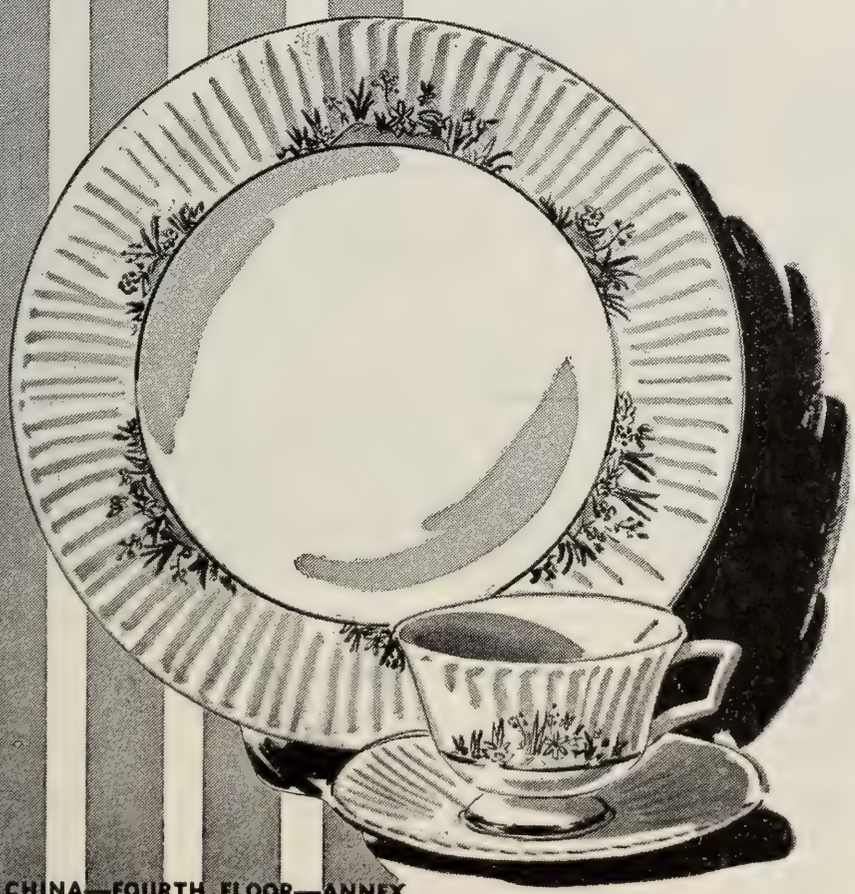
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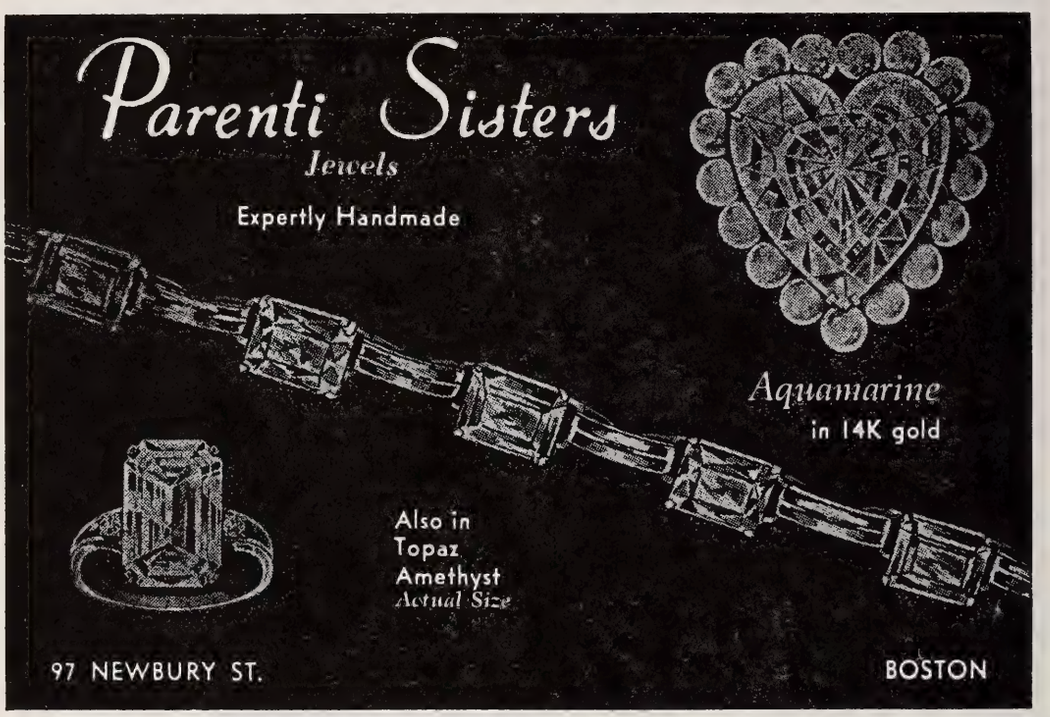


CHINA—FOURTH FLOOR—ANNEX

Faustian restlessness has always propelled him on." He has composed steadily and consistently through the years since 1932. His early efforts, including the first two symphonies and his first string quartet, he withdrew for revision, a natural consequence of his increasing mastery of his craft.

These years of acquiring, soon to prove so remarkable in the result, are matter for wonderment by any average student. We are told that Schuman spent the summer of 1935 at the Mozarteum in Salzburg; that, returning, he studied most profitably with Roy Harris; that he attended many concerts; that he learned to play the different instruments well enough to be at home with them as a composer; that he formed and conducted a chorus at Sarah Lawrence. All these pursuits signify that he was seeking various experience and turning it to a single end.

The Boston Symphony Orchestra, thanks to the inquiring eye of Serge Koussevitzky, was the first large orchestra to perform his music. After a performance of the Second Symphony, in February, 1939, Dr.



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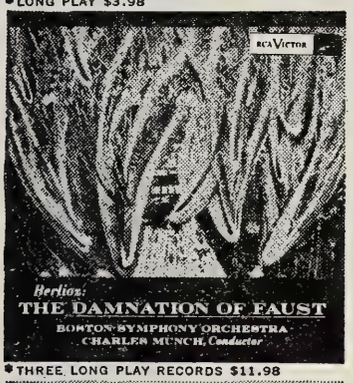


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Koussevitzky asked him to compose a piece for an "American Festival" concert in the following autumn. The *American Festival Overture* was the result. Dr. Koussevitzky continued to introduce his new works as they came forth. These included his first choral score with orchestra — *A Free Song* on the text of Whitman. Meanwhile these and other works were performed on all sides. He expanded into ballet with *Undertow* (1945) and *Night Journey* (1947), combined an orchestra with a dancer in *Judith* (1949). He was at last ready to try his hand at opera with *The Mighty Casey* (1951-53), the light-hearted musical venture of a baseball fan.*

The individuality and power of Schuman at his best are indisputable. Persichetti describes the "strong-flavored energy" which pervades his music. "Much of his music," he writes, "is linear and its melodic contour forms huge arcs of sound. . . . Enthusiasm, drive, and bite in a melodic frame give Schuman's music its power of projection." He stresses the "melodic" as the basis of all. It is possible that Schuman's melodic sense as first exercised in tin pan alley has stood him

* "Baseball?" he said in an interview at the time. "I love it. As a young man I played rather well. I was a catcher—a good one, but not outstanding."



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in good stead. The striking part of it is that, emerging from a medium which frankly caters to crowd attention and the "craze" of the moment, he could not have made a more irreproachable reform in his æsthetic principles. He has been uncompromisingly true to his own concepts of musical purity.

In spite of the fact that his unorthodoxy and his frequently aggressive texture are hardly of the sort to woo the timorous ear, Schuman has had ready recognition. Let those who protest that an American composer of talent is allowed to languish unperformed and unrewarded examine his record. The performances here and abroad as listed in the biography have been constant, and so have the commissions and awards. Composers must in almost every case teach or find other occupation for a living. This one is fortunate in his abilities. His service to musical education is prodigious, surely congenial to himself, nor does it seem to interfere with his creative projects. His latest orchestral work is *New England Triptych,* after William Billings.



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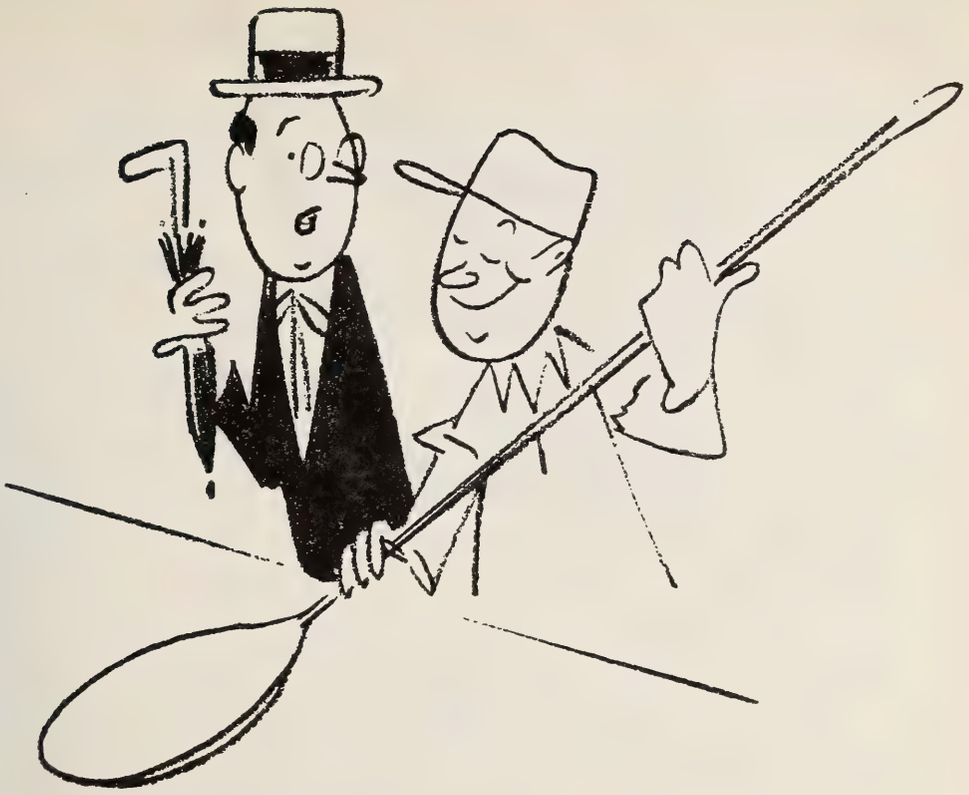
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1939	(Feb.	17)	Symphony No. 2
	(Nov.	17)	"American Festival Overture" (The first performance was at an "ASCAP" concert by this Orchestra, October 6, 1939.)
1941	(Oct.	17)	Symphony No. 3 (First performance)
1943	(Mar.	26)	"A Free Song," Secular Cantata No. 2 (First performance)
	(Nov.	12)	Symphony for Strings (First performance)
1944	(Oct.	6)	"Prayer in Time of War"
1947	(Oct.	17)	Symphony No. 3
	(Dec.	19)	Symphony for Strings
1948	(Dec.	31)	"American Festival Overture"
1950	(Feb.	10)	Violin Concerto (First performance)
1952	(Apr.	18)	Symphony No. 3

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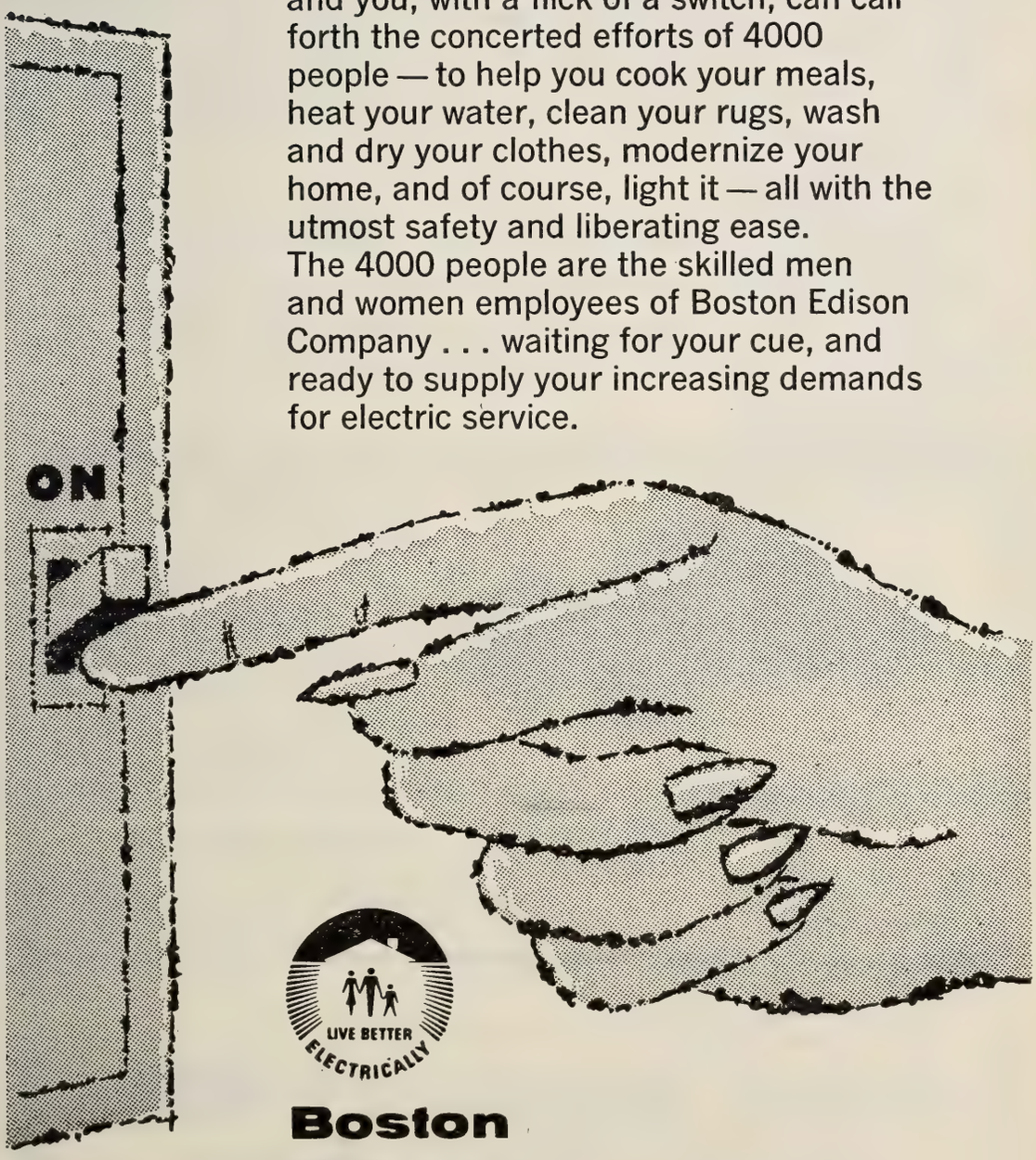
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Hindemith's "Symphony," three orchestral excerpts from his then unperformed opera *"Mathis der Maler,"* was first played by the Philharmonic Orchestra of Berlin under Wilhelm Furtwängler, March 12, 1934. Otto Klemperer introduced it to this country at the concerts of the Philharmonic Symphony Society of New York, October 4, 1934. The first performance in Boston was by the Boston Symphony Orchestra on December 7 of the same season, Richard Burgin conducting.

The most recent performances were on November 23–24, 1951, when Pierre Monteux conducted.

The orchestration follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, percussion, and strings.

The opera *Mathis der Maler,* after lying unplayed for years, was at last brought to the stage of the *Stadttheater* in Zurich, under the direction of Robert Denzler, May 28, 1938. The first American performance of the Opera was given by Boston University February 17, 1956, under the direction of Sarah Caldwell.



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BEFORE Hindemith's *Mathis der Maler* was made known as a stage piece, those who examined and described the "Symphony" which the composer drew from it were content to compare the three movements with three famous paintings of the Isenheim Altar piece to be seen in the Museum at Colmar, Alsace, the eloquent handiwork of Matthias Grünewald, the sixteenth-century German painter who is the central figure of the opera. Indeed, the composer identifies the three movements specifically enough with the three fine panel groups of Grünewald. The identification still holds when the opera is considered, for although the orchestral excerpts figure importantly in the opera, and are lifted bodily from it, the Isenheim Altar pieces too, with their devotional spirit, pervade the opera and there take on a special symbolism connected with the dramatic action. For example, the third movement, "The Temptation of Saint Anthony," becomes, in the sixth scene, the temptation of the painter himself, drawn into the bitter birth struggles of the Reformation, distracted for the moment from his entire devotion to his art.

"The Angelic Concert" is the overture to the opera. Its principal



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(*Continued from page 892*)

with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch wil perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet." The week end of August 2, 3, 4, will contain some of the greatest works of Brahms —two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and of course the Violin Concerto. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven week end (August 9, 10, 11). The Festival will close on Sunday afternoon, August 11, with a performance by Charles Munch of Beethoven's Ninth Symphony.

A series of chamber music concerts will be presented in the Theatre-Concert Hall on six Wednesday evenings—July 3, 10, 17, 24, 31 and August 7, the particulars to be announced later.

Subscriptions for the Festival are being taken at the Festival Office, in Symphony Hall, where a descriptive circular with further information may be had on request.

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WALTON'S CELLO CONCERTO IN LONDON

On February 13, shortly after the initial performance of Sir William Walton's new Cello Concerto at the Boston Symphony concerts, it was performed by Mr. Piatigorsky and the B. B. C. Orchestra in the Festival Hall, London, under the direction of Sir Malcolm Sargent.

It is a pleasure to report a more than warm welcome for the new Concerto. Ernest Newman wrote: "This is not a concerto in the older and commoner sense of the term. It is new both in form and spirit: not only do the solo instrument and the orchestra stand in a novel relation to each other but the work is curiously one and indivisible from beginning to end. . . . We are happy to be able to congratulate Walton on a masterly intellectual and emotional achievement."

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melody, *"Es sungen drei Engel,"* appears frequently in the opera itself, and is sometimes varied. "The Temptation of Saint Anthony," to be found in the sixth scene, is there given an added effect by choral treatment.* "The Entombment" becomes the intermezzo in the final scene, and also accompanies the final withdrawal of the central figure from the world of strife.

The following description of the orchestral symphony was written by Heinrich Strobel, the German critic:

I. Angelic Concert

(*Ruhig bewegt — Ziemlich lebhafte Halbe*)

"The tonal basis of the symphony is D-flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert,* the tension between the tonalities of D-flat and G underlies the harmonic constructions of the movement. The Cantus firmus, *'Es sangen drei Engel'* ('Three Angels Sang'), which we hear first in the trombones (eighth bar), is developed dynamically upward. This is followed by a quick main part, in three sections. The first section is based on a theme (flute and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato,

* The omission of the chorus in "The Temptation of Saint Anthony" does not alter the instrumental score, in which the parts are doubled. The concert excerpt is not taken "intact" from the opera, but has some excisions and additions.

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to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda follows a joyous close, *fortissimo.*"

II. Entombment

(*Sehr langsam*)

"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted strings, wood wind); the second with its intervallic structure of fourths and fifths (oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo wood winds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(*Sehr langsam, frei im Zeitmass — Lebhaft*)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of fancy which astonishes even those who best know his works. The Temptation of





the Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?),* up to the brass chorale of the final Hallelujah. The cycle of the key of D-flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of the crescendo developed in the linear manner. This heroic statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo wood winds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D-flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the wood winds, the hymn, *Lauda Sion Salvatorem;* and then, *fortissimo* on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."

"Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity painted by Grünewald for the Isenheim Altar), and in the third part

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(the Vision of the Temptation of Saint Anthony), old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

"But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision — all these appear to establish a connection between his most recent art and its earlier expression. . . .

"The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development. Polyphony, counterpoint inspired by Bach, remains the basis of his musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

"This polyphonic style gains, in the *Mathis* Symphony, a symbolic

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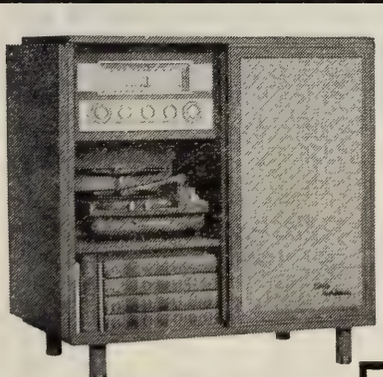
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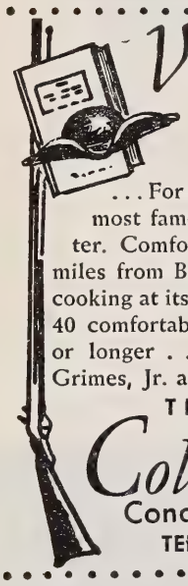
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force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

"The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation."



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performances in this series were on September 30–October 1, 1955.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive

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subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say – Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not – I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major



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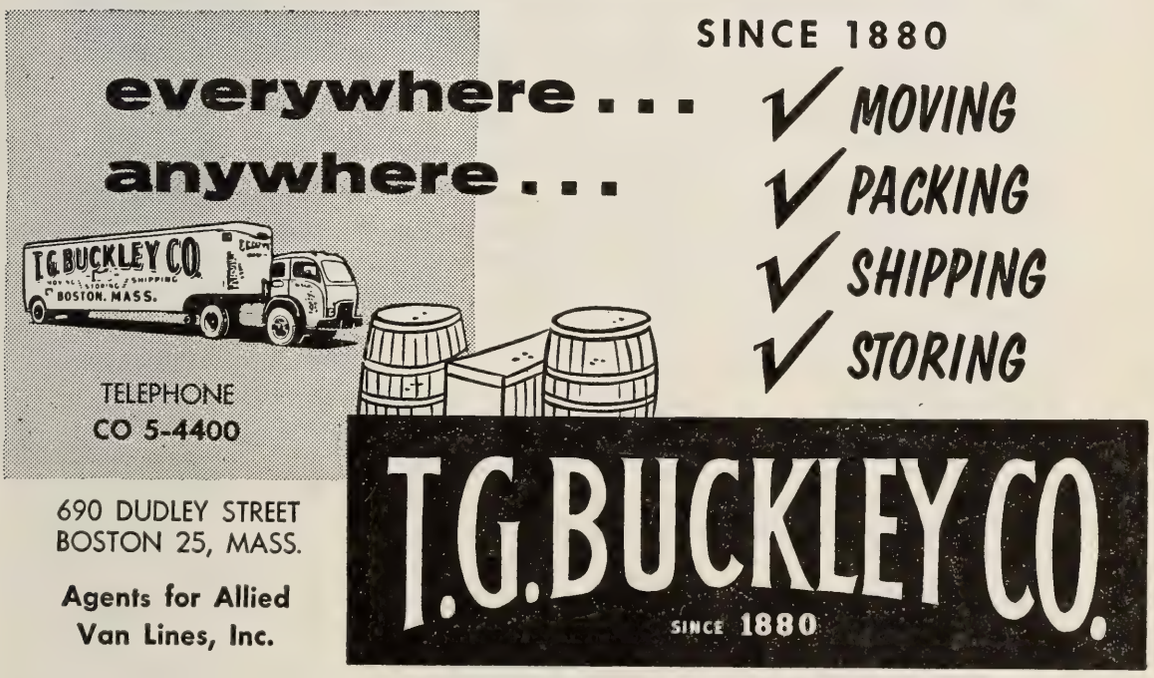
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— the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it



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and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and

* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

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recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly

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did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

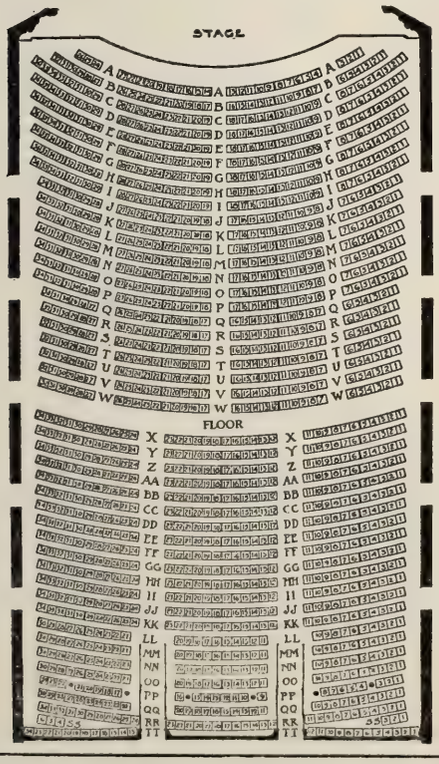
All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

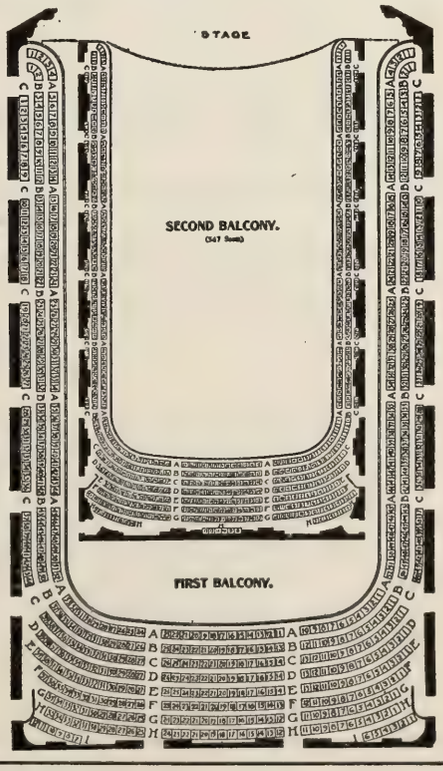
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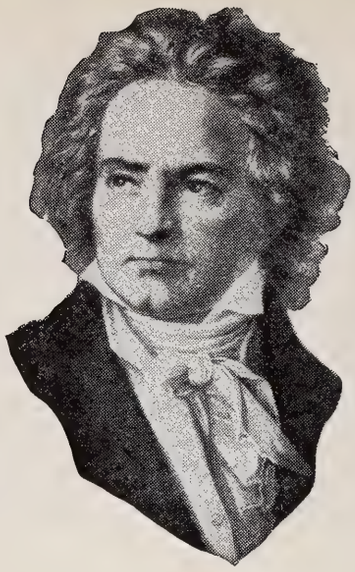
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with historical and descriptive notes by

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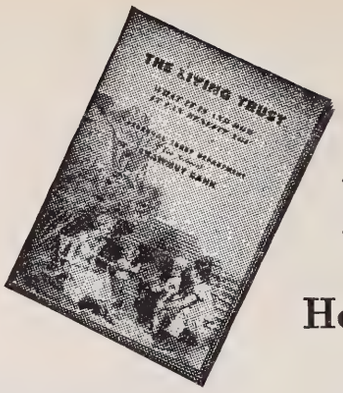
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WATER COLORS

An exhibition of water colors loaned by the Boston Society of Water Color Painters is now on view in the Gallery.

The show now at Symphony Hall is the first to mark its 72nd anniversary. Its membership in past years has boasted such eminent painters as John Singer Sargent, Childe Hassam, Maurice Prendergast, Winslow Homer and many others whose work is considered equally qualified although not as well known.

The purpose of the society is to "maintain the highest possible standard in water color painting" as the pictures now shown will attest. It favors no particular school of painting nor shows partiality to any style. The sixty members offer their paintings for inspection by those more familiar with a sister art for what enjoyment they may provide.

• •

POSTAGE STAMPS

A collection of postage stamps of musical interest, many of them showing portraits of composers, is to be seen in the cases. They have been lent by Harold Meek of the French horn section of this Orchestra.

• •

DR. MUNCH IN PHILADELPHIA

While Eugene Ormandy was conducting this Orchestra on Friday afternoon of last week, Charles Munch was conducting the Philadelphia Orchestra in its own city. For those who may not have seen the report of this event by Max de Schauensee, telegraphed to the *Boston Globe,* March 2, it is here reprinted, together with the other reviews in Philadelphia:

PHILADELPHIA, Mar. 1—An exchange that sent Eugene Ormandy to conduct the Boston Symphony in Massachusetts' capital, brought Charles Munch here today to lead the Philadelphia Orchestra for the first time.

The Friday afternoon audience, though depleted somewhat by the storm, nevertheless made it evident that Dr. Munch and his provocative all-French program were among the highlights of our local symphonic season.

Munch is obviously an artist of the

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highest integrity and sincerity, and it was these qualities that had so direct an appeal for the listeners at the Academy of Music. The conductor was greeted with a great show of enthusiasm and was given a rousing ovation at the end of the program.

Great clarity of texture and a wonderfully well-disciplined precision are two of the Boston conductor's most striking qualities. Everything is sharply focused, cleanly etched with an amalgam that contains a hint of steel. You feel that nothing comes between Dr. Munch and the music; he is quite oblivious, once started (and he is a quick beginner) of any surrounding influences.

Today his program was an all-French one—music for which he is signally qualified. We are prone to encourage all-German and all-Russian programs in this city, but the music of France is a less common experience.

Excepting the "Fantastic Symphony," the music of Berlioz is not so often programmed here as it should be. Thus it was a pleasure to hear Munch's imaginative and sensitive performance of the exquisite "Romeo and Juliet" love-scene, that opened the program.

Honegger's Symphony No. 2, for strings, followed—a sombre, serious piece, for the most part darkly colored with its ever-questioning first movement. This tragic mood is sustained until the final blending of two themes in a great crescendo leads into a triumphant chorale on the brass, which is very exciting.

Munch's "Tombeau de Couperin," where Ravel extolled the glory of 18th-century French music, was a string of clear-cut gems of the utmost transparency. The woodwinds surpassed themselves here, and John de Lancie, first oboe, was called upon for a solo bow.

The program ended with Philadelphia's first hearing of Albert Roussel's "Symphony No. 3 in G minor." This proved an enormously vital and engaging work, striking for the meticulous finish characteristic of one of the most fastidious masters of French 20th-century music.

There were several electrifying climaxes and the beautiful and remarkable adagio with its serene violin solo cast its spell over the audience.

It was a privilege to welcome Dr. Munch and the music of France, played with such enthusiasm by our great orchestra, to the Academy of Music.

(Continued on page 975)

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Eighteenth Program

FRIDAY AFTERNOON, March 8, *at* 2:15 *o'clock*

SATURDAY EVENING, March 9, *at* 8:30 *o'clock*

Tchaikovsky . . . . . Serenade for Strings, *Op.* 48

I. Pezzo in forma di Sonatina: Andante non troppo; Allegro moderato
II. Valse: Moderato, tempo di valse
III. Elegia: Larghetto elegiaco
IV. Finale, Tema Russo: Andante; Allegro con spirito

Diamond . . . . . Symphony No. 6

I. Introduzione (Adagio interrotto); Allegro, fortemente mosso
II. Adagio interrotto
III. Deciso: Poco allegro — Fuga

(*First performance*)

INTERMISSION

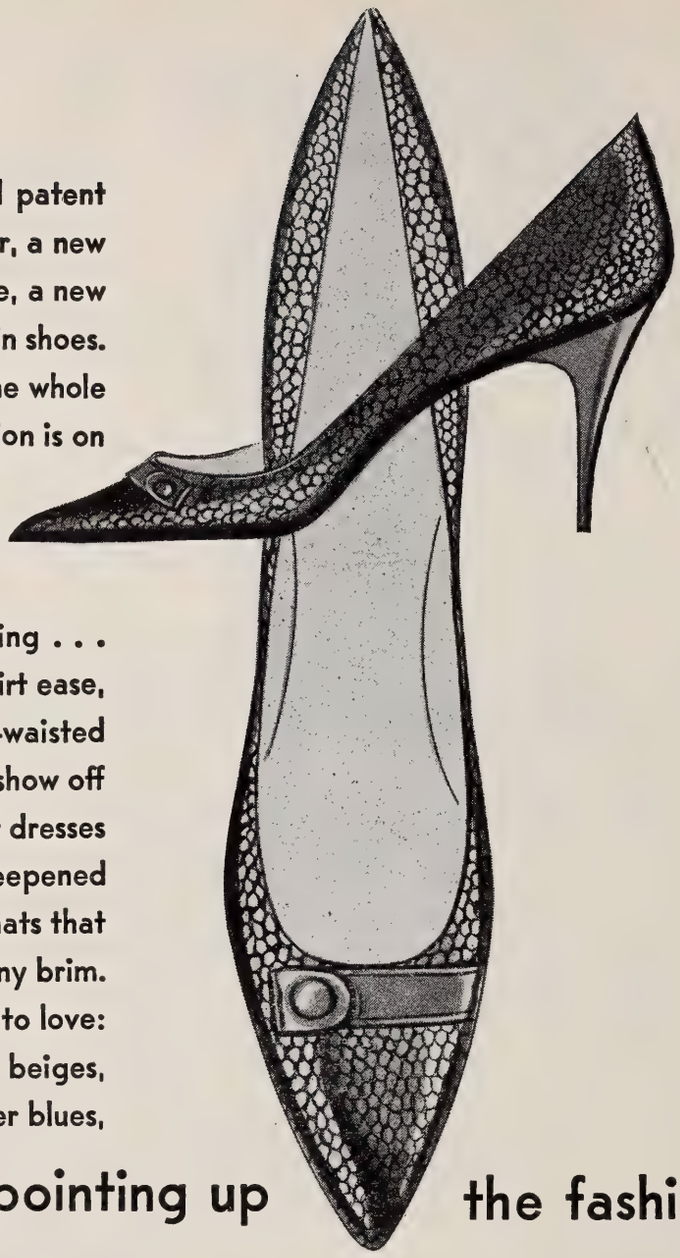
Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

These concerts will end about 4:10 o'clock on Friday afternoon; 10:20 o'clock on Saturday evening.

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SERENADE FOR STRING ORCHESTRA, *Op.* 48

By PETER ILYITCH TCHAIKOVSKY

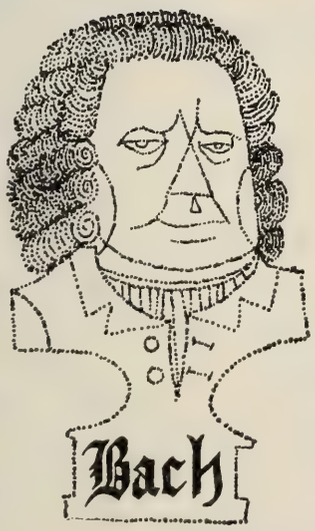
Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Tchaikovsky composed his String Serenade in 1880. It was first performed in Moscow, January 28, 1882 under the direction of Erdmannsdörfer. The composer conducted the two middle movements at St. Petersburg, March 17, 1887. The Serenade had its first American performance by the Symphony Society of New York under Dr. Leopold Damrosch, January 28, 1885. The first performance by the Boston Symphony Orchestra was on October 13, 1888. The last performances in the Friday and Saturday series were on January 18–19, 1918.

TCHAIKOVSKY wrote to Mme. von Meck on October 22, 1880: "You can imagine, dear friend, that recently my muse has been very benevolent when I tell you that I have written two long works very rapidly: a Festival Overture for the Exhibition and a Serenade in four movements for string orchestra. The Overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities." The Overture referred to was the "1812."

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Sensitive to the emotional nature of his benefactress, who looked always for the sentimental content of his music, he would naturally have disparaged the occasional Overture and entrusted to her with confidence of sympathy the Serenade — especially the two middle movements, which directly spoke the "beloved friend's" language of the heart. He wrote again to her on September 5, 1881: "I ardently wish that you could hear my Serenade properly performed. It loses so much on the piano, and I think the middle movements — played by the violins — would win your sympathy. As regards the first and last movements, you are right. They are merely a play of sounds and do not touch the heart. The first movement is my homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model. Do not laugh, my dear, at my zeal in standing up for my latest creation. Perhaps my paternal feelings are so warm because it is the youngest child of my fancy."

The "youngest child" of his fancy remained a favorite with him. When in ensuing years the composer went about Europe conducting his own music with increasing success, his favored Serenade and the Overture for which he always apologized in his letters, made a more immediate impression than anything else. The waltz movement was sometimes encored. Although this Serenade is usually considered



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difficult of performance on account of many details in string ensemble playing, the composer never hesitated to put it upon a program, sometimes doing so when he had not time to rehearse another piece. This he did in Baltimore during his visit to America.

• •

His career as conductor began with a concert in St. Petersburg on March 17, 1887. Tchaikovsky was never at ease on the conductor's stand and this his first appearance was by his own confession an ordeal. He wrote in his diary after the first rehearsal: "Nervousness. Terror, then nothing. Ovations from the artists." After the performance he wrote: "Complete success. Enormous pleasure. But why is there a spoonful of tar in this barrel of honey???" Nevertheless the composer steeled himself to these public appearances and tried his fortunes in Hamburg, Prague, Paris, London.

When Tchaikovsky visited the United States in 1891 and conducted part of the inaugural concert in Carnegie Hall, New York, on May 5, he also made a tour which took him to Baltimore, Washington, Philadelphia, and (for sight-seeing purposes) Niagara Falls. He conducted the Serenade in Baltimore and Philadelphia. The "Festival" orchestra in Baltimore was prepared by its conductor Victor Herbert for Tchaikovsky's visit. This orchestra was apparently insufficient (it had

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only four first violins) and inadequate. The Third Suite had to be given up and the Serenade for Strings was substituted. The visitor was entertained by Ernest Knabe (Tchaikovsky found his hospitality "as colossal as his figure"). Mme. Aus der Ohe played a Knabe piano in Tchaikovsky's Concerto at this concert. Tchaikovsky found Baltimore: "A very nice clean city" and liked "the red brick" houses with their "white stone steps." Washington charmed him with its "luxuriant spring verdure" (It was on May 17). In Philadelphia the program and the orchestra were the same as in Baltimore. The concert at the Academy of Music filled the house and brought great applause.

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SIXTH SYMPHONY

By DAVID DIAMOND

Born in Rochester, N. Y., July 9, 1915

David Diamond composed his Sixth Symphony between the years 1951 and 1954. He completed it on March 9 of the latter year in Florence, Italy.

The score is inscribed: "For Charles Munch and the Boston Symphony." It calls for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, chromatic timpani, bass drum, snare drum, tenor drum, gavel, tubular bells, xylophone, glockenspiel, piano, cymbals, suspended cymbal, large gong, and strings.

"THIS Symphony differs from my other symphonies," writes the composer, "in that it is perhaps the most dramatic of the symphonies and is related stylistically and dynamically to my Psalm for orchestra (1936).

"The Symphony is a true cyclic symphony – all thematic materials in all three movements are related to the following two themes of the

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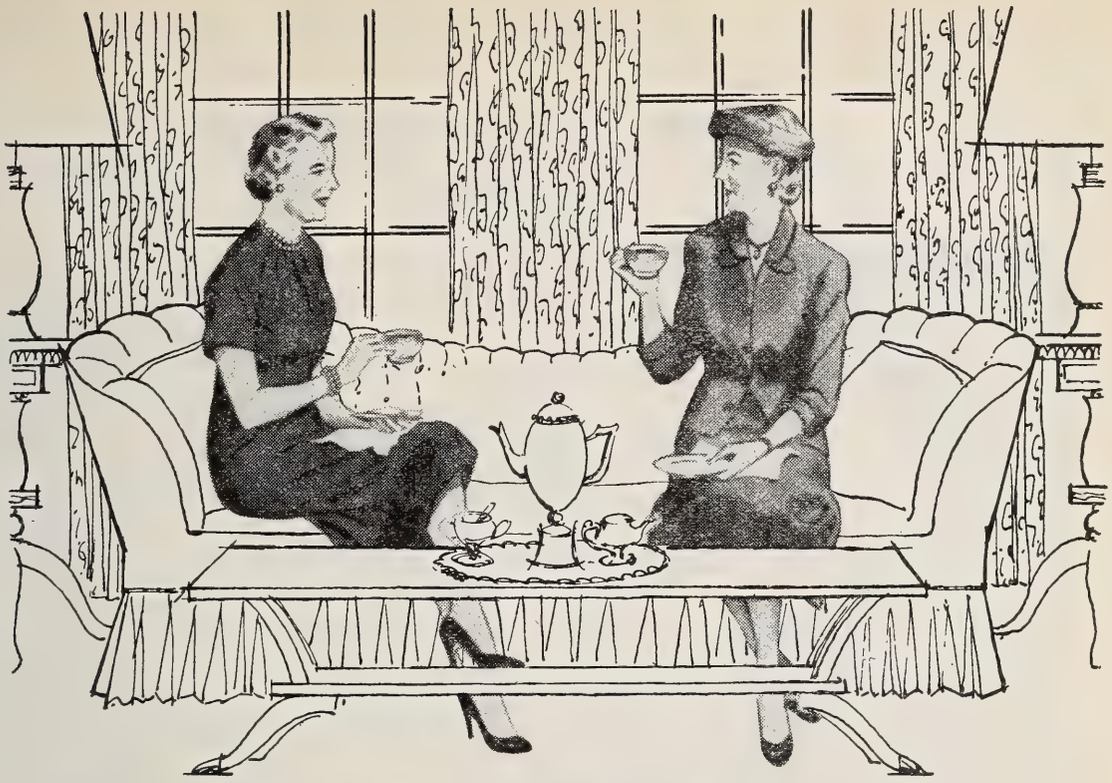
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That's exactly what I need, Ruth. I'll look into it right away.
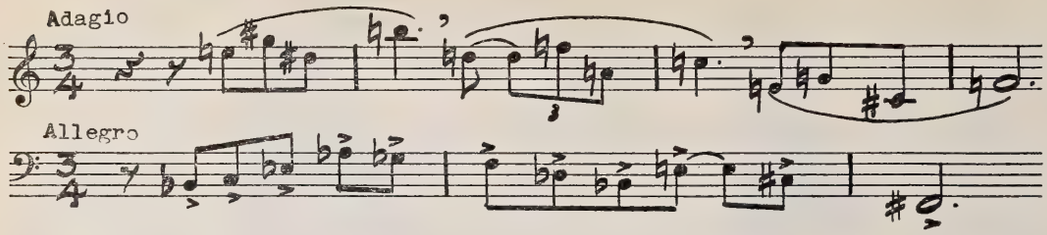
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first movement (the first theme opens the Symphony, played by the oboe and English horn):



"The fugue subject of the last movement is based on the first movement's opening oboe theme, as is the counter-subject, a procedure which is usually frowned upon by academic counterpoint authorities, but which works unusually well for my purposes and kind of voice-leading. The third movement may really be considered as an introduction, passacaglia and fugue. The second movement is the most unusual of the three movements for its alternating slow and fast sections related to the introduction of the first movement."

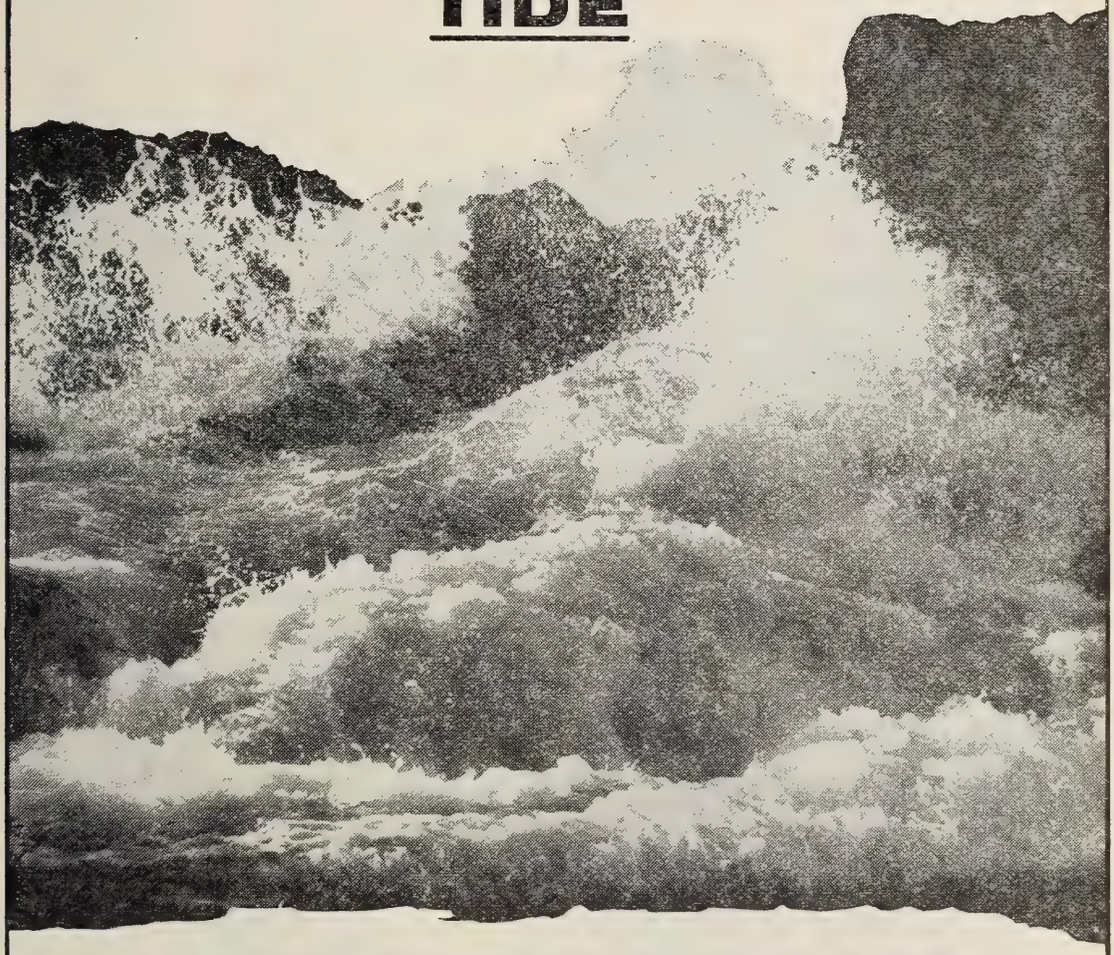
• •

David Diamond studied with André de Riboupierre at the Cleveland Institute of Music (1928–1929), with Bernard Rogers at the Eastman School of Music (1930–1934), at the New Music School of New York for the two years following, and later with Roger Sessions and with



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Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had two Guggenheim fellowships and other awards.

Peggy Glanville-Hicks has thus characterized David Diamond in Grove's Dictionary:

"Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his monochrome harmonic colour scheme: it is seldom used as a dynamic contrast. Structurally and stylistically Diamond's works are all very similar, from the earlier to the later pieces. His expression is personal, lyric-romantic and intense, and has not changed much, or passed through very divergent working methods, in spite of his many and varied teachers. His expressive equilibrium appears to be set and his technical command fully accomplished."

Mr. Diamond's six symphonies date from 1940 to 1954 (the Fifth is not yet completed). He has written orchestral works of lesser proportions, choral works (mostly *a cappella*), ballets, music in chamber combinations. Recent works are a *Sinfonia Concertante* and *Ahavah* for narrator and orchestra. He has written incidental music for



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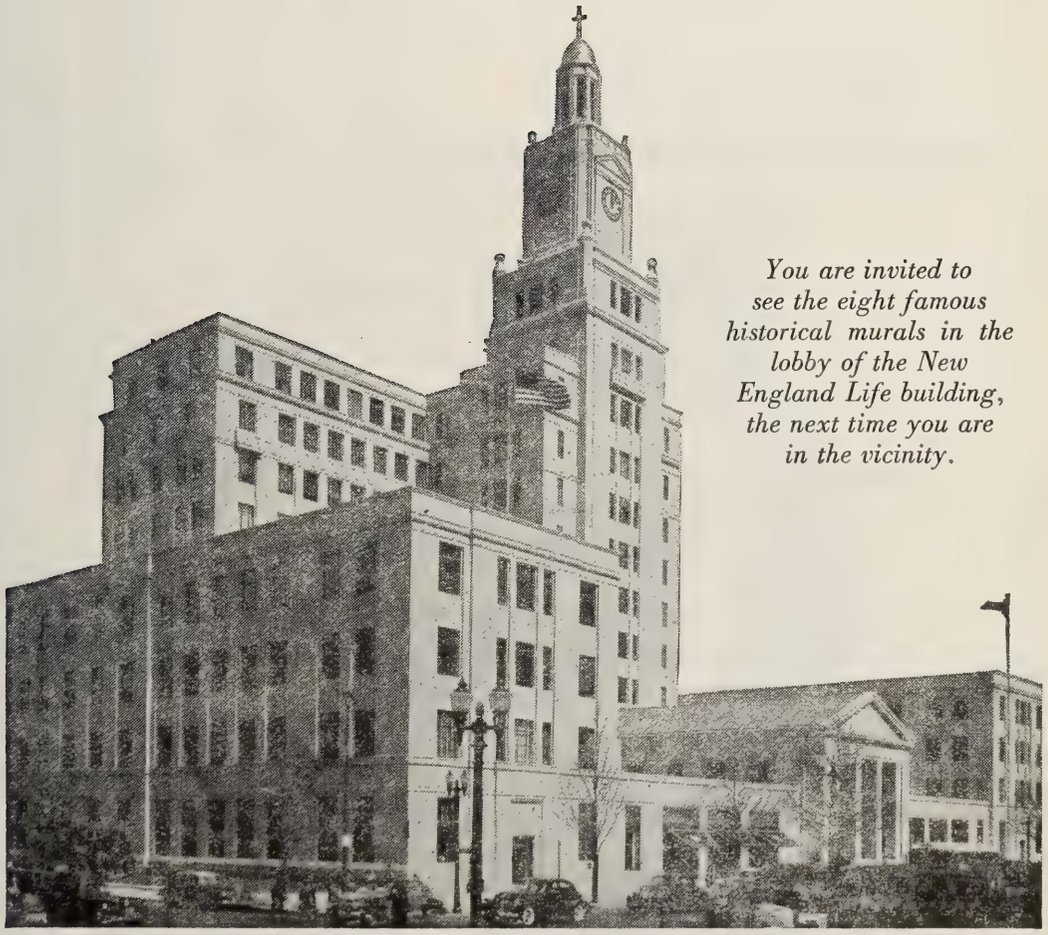
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The following works by David Diamond have been performed by the Boston Symphony Orchestra:

1944 (Oct. 13) Symphony No. 2 (First performance)
1946 (April 5) Rounds for String Orchestra
1948 (Jan. 23) Symphony No. 4 (First performance; conducted by Leonard Bernstein)
1950 (July 30) "Timon of Athens," A Symphonic Portrait (after Shakespeare) (Berkshire Festival Concert; conducted by Leonard Bernstein)
1950 (Nov. 30) Symphony No. 3 (First performance)



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SYMPHONY IN D MINOR

By CÉSAR FRANCK

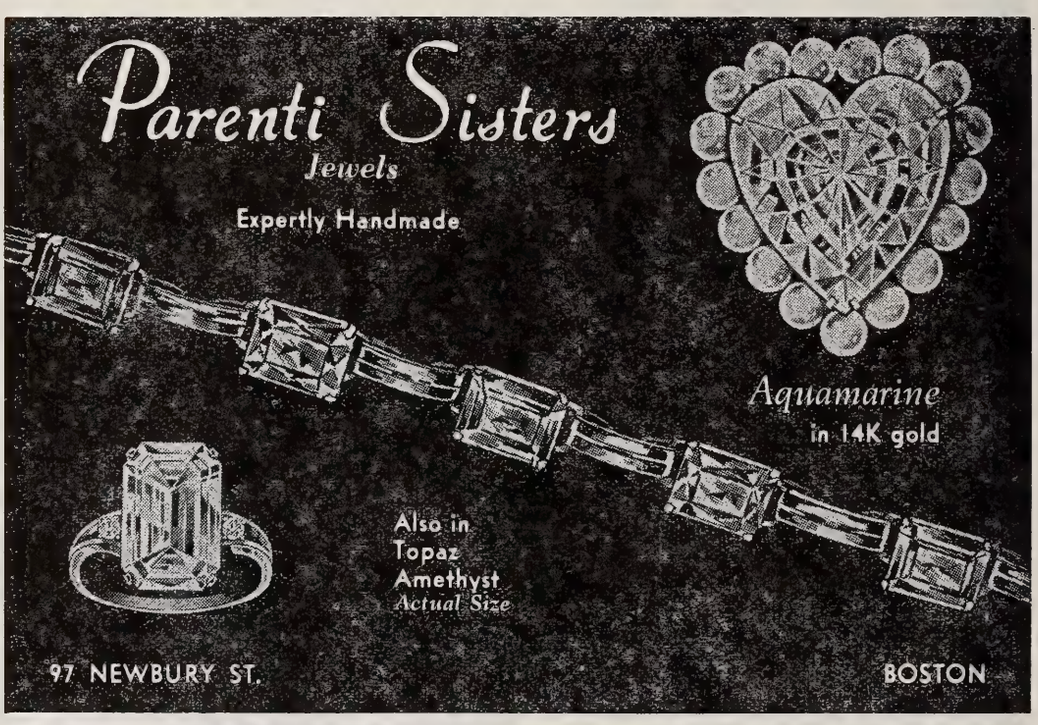
Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The most recent performances in this series were on January 6–7, 1956, when Ernest Ansermet conducted.

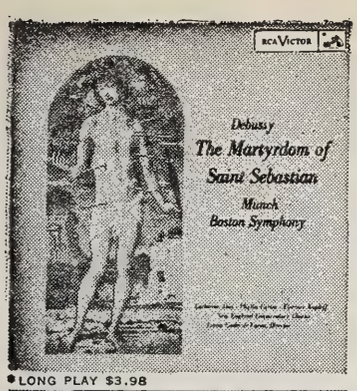
The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed



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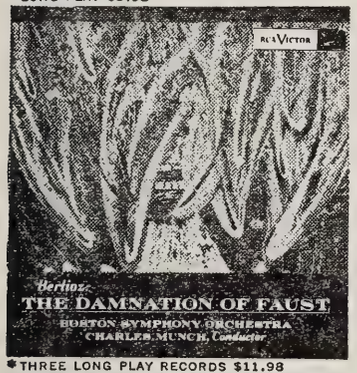
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by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."



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of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides,* fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not



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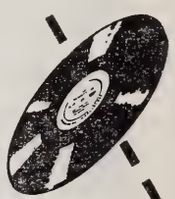
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name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as calling the Symphony, before a "cortège of male and female adorers," the "affirmation of incompetence, pushed to dogmatic lengths."* Since d'Indy was not one of the *"adulateurs,"* he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies — his excessive refinement and his lack of simplicity — he never ceased to acclaim him as a great artist. One need attach no

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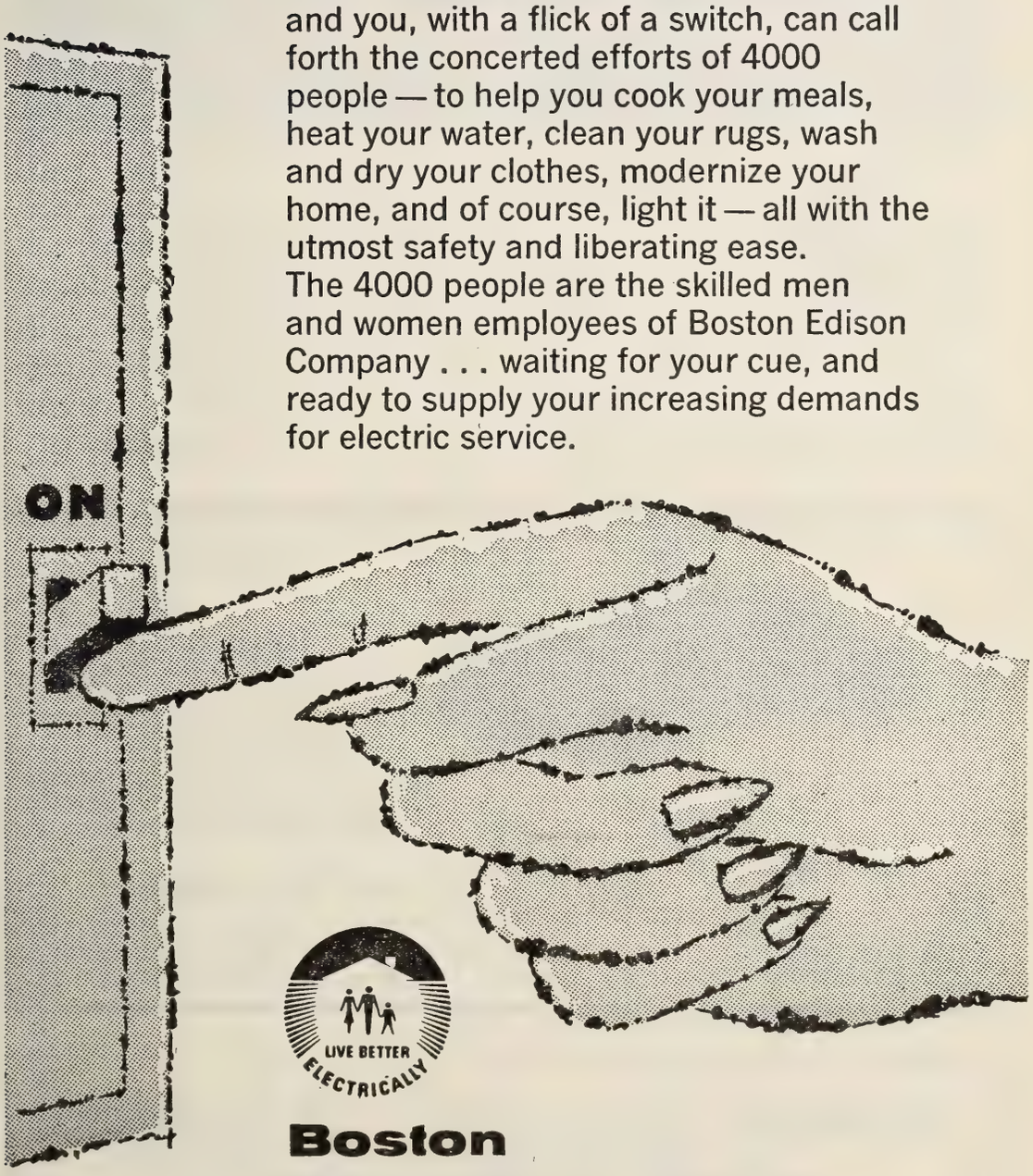
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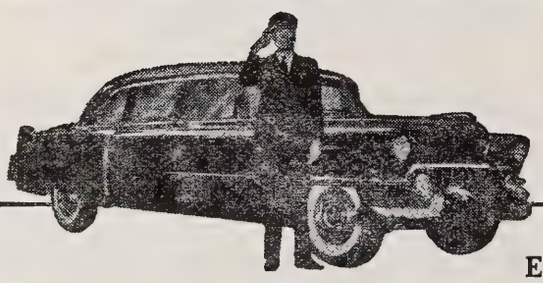


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importance to certain solemn pontifical utterances of the composer of *Faust,* bandied about, distorted, and twisted out of recognition by the malignancy of the public."

Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.

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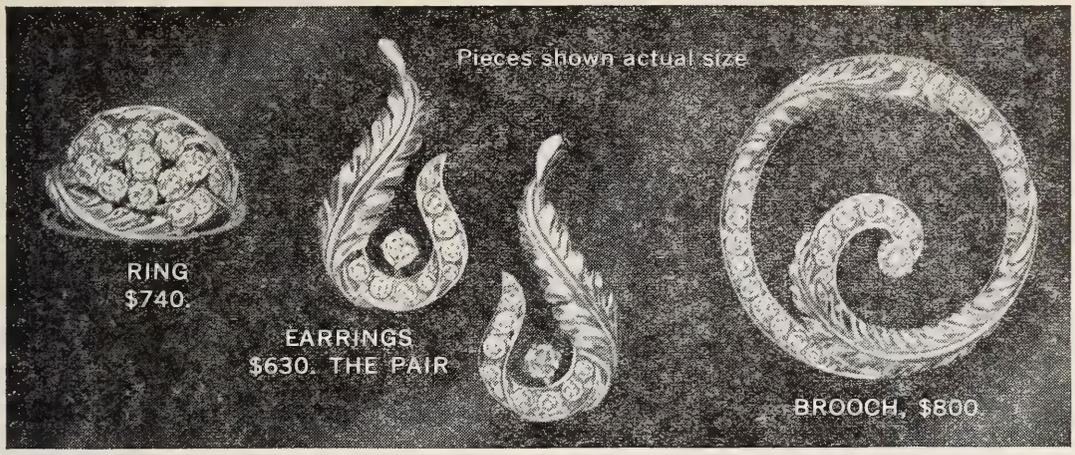
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The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little



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(Continued from page 944)

EDWIN H. SCHLOSS—*The Philadelphia Inquirer.*

Presumably at the guest's request, the orchestra was arranged yesterday in the "string quartet" plan of seating, namely, with violins and violas on either side of the stage and cellos in front.

Tall, silver-thatched, and looking youthful for his 65 years, the visitor from New England (French born) proceeded to offer a program of music by four French composers.

New to the audience was Albert Roussel's Third Symphony, heard for the first time at these concerts. This turned out to be a highly listenable score, infectiously rhythmic, richly orchestrated, well endowed with easily assimilated melodic material.

It might, perhaps, be described as a product of French Romanticism rather delightfully inebriated by the Stravinskian influence that took Paris by storm circa 1930. Played with superb élan, it was greatly relished by the audience.

Yesterday's bill opened with a beautiful publication of the "Love Scene" from Berlioz's dramatic symphony, "Romeo and Juliet." A musical visualization of Shakespeare's famous "Balcony Scene," glamour steeped, it is among the loveliest works ever written by that arch-Romantic who was its composer.

The Second Symphony of Arthur Honegger is a memento of the drama and travail of the French nation during the German occupation of Paris in the 1940s. Though Honegger was a Swiss citizen, he stayed in Paris during the Nazi eclipse and his score tells of that ordeal and the triumph of the liberation. This is music of fine dramatic force, but perhaps the more light-minded might find it a bit overly grim.

In charming contrast was Ravel's suite, "Le Tombeau de Couperin," in which the great French Impressionist salutes the music of the 17th and 18th centuries in a series of enchantingly dainty but high-spirited antique dances. Superbly played, with just the right touch of deftness and radiance, it ran the Roussel novelty a close race for the audience's favor.

The audience was most appreciative and the running series of ovations given Munch far exceeded in warmth merely the politeness due a guest. Munch, obviously delighted with our virtuoso orchestra, insisted on sharing the applause with Dr. Ormandy's players.

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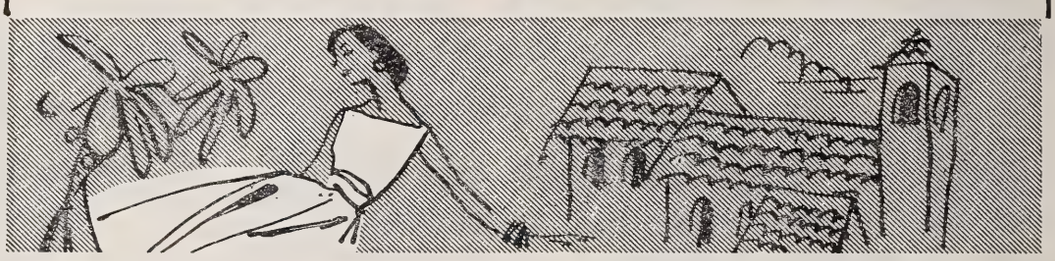
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opportunity for more than posthumous recognition – and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces – *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony – that most enduring monument of Franck's genius – was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck – a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de*

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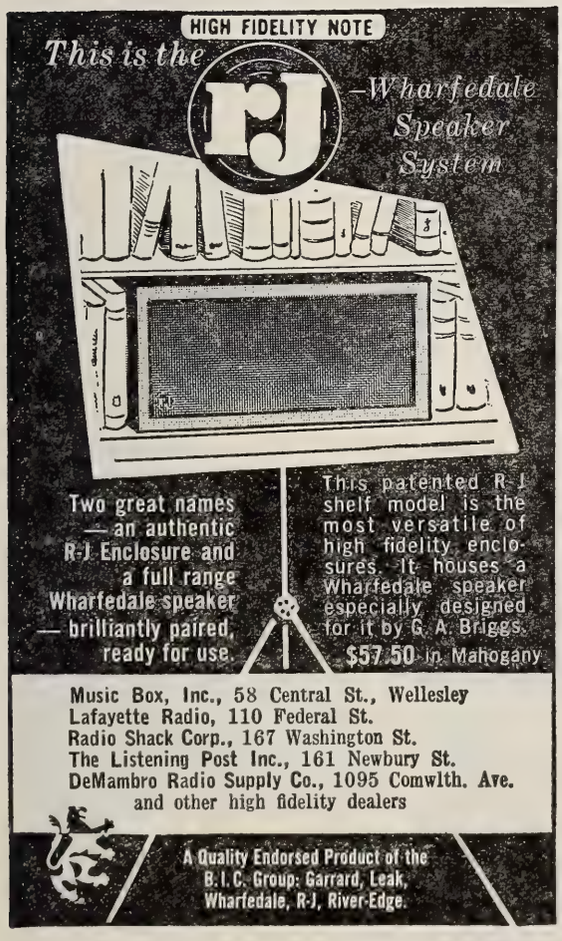
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Musique (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

• •

It can be said of Franck, as of no other composer in the halls of fame, that until the age of fifty he had neither achieved public attention, nor indeed, until *The Redemption* of 1870, found himself as a composer. He was known as an organist (a musical species then not highly rated in Paris), who gave organ lessons at the Conservatoire by the good fortune of a recent appointment, and as a teacher of piano who went about from house to house, also taking any job as accompanist that would add a few francs to the small family budget. He had composed, perhaps with many secret hopes, and from the age of nineteen, many pieces for piano, for organ, for voices (mostly for church use). There





was an oratorio, *Ruth,* of 1846, an opera comedy, *Le Valet de Ferme* (1852), a Mass, many smaller works, while *The Beatitudes* was a project for years uncompleted. It was futile for his devotees later on to raise the cry of "Neglect!" Not one of his works before the *Panis Angelicus* of 1872 is performed now, except as a curiosity.

Franck for the most part followed the line of mediocrity then current, indeed showing glimpses of a finer musical quality which attracted the attention of discerning individuals. Liszt befriended him as a youth and carried his Opus 1 (the trios of 1841) to Germany for performance. Von Bülow wrote him warm letters. He was continually singled out as a composer of promise at home (that is to say, in France; he was technically a Belgian until 1872), but still by individuals. Vallas* demonstrates how the music of the early Franck found frequent performances of which d'Indy (considered until now his definitive biographer) has told us nothing, and encouraging attention in the press. Skeptical critics were in evidence, but they were in the minority.

* *César Franck,* by Léon Vallas, translated by Hubert Foss (George G. Harrep and Co., Ltd., London, 1951). The definitive biographer of Debussy here supplants what he calls d'Indy's "hagiolatry" with an illuminating factual record, to which this account is largely indebted.

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That Franck never pushed his cause nor obtruded his creative ambitions will not alone explain his slow development. For one thing, circumstances were against him. His father, with no apparent understanding of his son's character, dominated him from childhood and systematically groomed him to dazzle the world as a piano virtuoso, having named him César-Auguste. The name must have been a cross to the mild young man, especially when he was the subject of constant sly irony from patronizing critics who compared his efforts as composer and as pianist with the earlier but more successful efforts of the Imperial Caesar to conquer the country then called "Gaul." On coming of age, César-Auguste dropped the "Auguste" with alacrity.

Poorly paid for his efforts as teacher and organist, Franck had to devote most of his time for many years to routine, and very little to composing. But there was a more serious reason than this. Franck, with pure classical tendencies and a keen aptitude in counterpoint, was surrounded by music of superficial standards. The organs of Paris were inadequate until Franck was appointed to the church of Ste. Clotilde, which had a fine one with, incidentally, adequate pedals. Bach was

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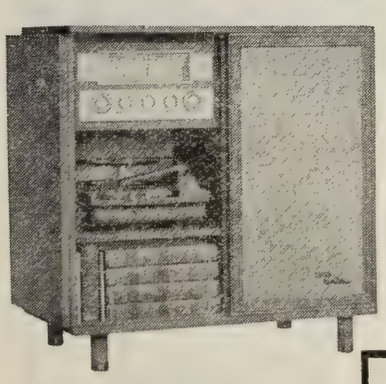
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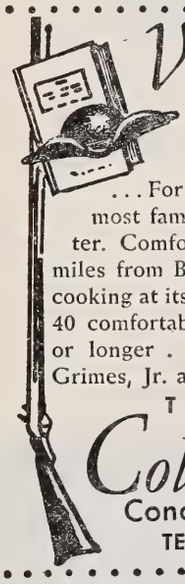
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little played. What Franck plainly needed was a clear and gleaming purpose, a sharp power of rejection. This last, for the greater part of his life, he sadly lacked. He would express his delight in the music of another which was obviously shoddy, or smile complacently over an effort of his own which was lame and impotent.

Debussy (in *Monsieur Croche*) pointed out as Franck's most outstanding trait his "ingenuousness." His simplicity was his saving grace, but it was also his undoing. He would listen to almost anyone's advice. He would accept any text if the subject appealed to him, and he usually received miserable ones such as *The Beatitudes,* before which in Debussy's words "even the most stout-hearted man must recoil." As Debussy further put it, "he was a man without malice to whom the finding of a beautiful harmony was sufficient for a whole day of contentment."

This is not the principle of development. Nor is it the principle of revolt, and the spirit of revolt he had eventually to find, for his true nature, Walloon, French, Austrian, mystic — what you will — was completely at odds with every musical tendency about him. The older men in the seats of fame in France were Meyerbeer, Rossini, Adam,



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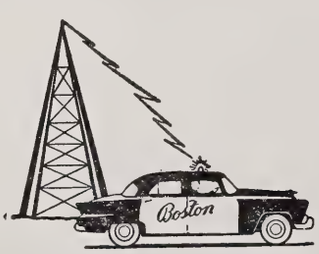
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Thomas, Offenbach, Gounod, composers of the theatre, which was never his field. His younger contemporaries, Massenet, Lalo, Bizet, Delibes, Saint-Saëns, were also not unconnected with the theatre (where, of course, profit lay). Nor were they any closer to the Bachian spirit of religious contemplation. Berlioz must be mentioned separately as an exception to all category. He was something of an atheist, and in other ways Franck's opposite. Their association was never close, although Franck admired him and borrowed a few ideas. Fauré, Franck's junior by twenty-three years, developed slowly and late for much the same reason that Franck did. Franck's ear was alert to the great past masters, Bach and Beethoven in particular, and as d'Indy tells us, to the *Lieder* of Schubert, the piano music of Schumann. Méhul was one of his minor gods. Liszt he admired and copied. Félicien David, who started a passing craze for exotic coloring, touched him as well.

He was infected, as were all others for a time, by the Wagnerian

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domination. Franck heard the first act of *Tristan* at the Lamoureux concerts in 1884 (lacking the price of a journey to Bayreuth) and was enthralled. He took more than a hint from that sudden inundation of passion and of chromaticism. But did not Bach and Mozart find sustenance outside of their immediate (and limited) surroundings? The proof of Franck's true stature was that he at last transformed the ideas of others into his own image. D'Indy coins a word for this phenomenon: *"originaliser."*

At the age of fifty, Franck began to emerge from his obscurity. He had had, and continued to have, many devoted friends who believed in his music because it reflected the sweet nature of the little, unnoticed man whom they loved. Their enthusiasms were of little avail, because enthusiasm is never really shared except at first hand. When people in numbers actually heard the articulate Franck, which is to say after his death, the Symphony having preceded his death by one year, they responded quickly enough.

One step in this direction was the founding, in 1870, of the Société Nationale by Saint-Saëns and Bussine. The tastes of the Society were diverse, but their motto, inspired by patriotism for a defeated France, was *"Ars Gallica,"* and their purpose was "to act in brotherly unity."



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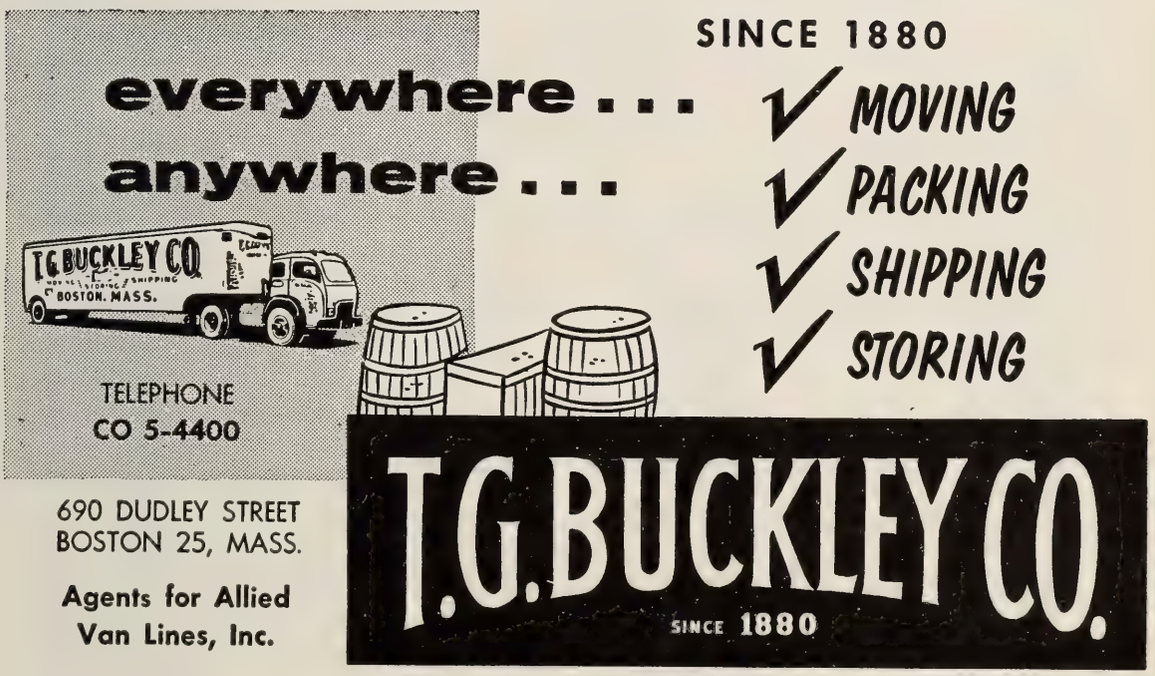
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Since the Société Nationale consisted of Franck's devoted friends, Massenet, Fauré, Guiraud, Dubois, Duparc, soon to be joined by d'Indy, in deference to their senior member the group gave performances of Franck's music almost weekly to all who would come and listen.

The real awakener however was the Piano Quintet of 1879. It revealed a new Franck, an unchurchly Franck of open Romantic fervor, of mounting periods, with a sensuousness that must have derived from Wagner, but which was more chaste, and no mere copy of Wagner. The music immediately took hold of its audiences, but disturbed some of the master's purer adherents. One wonders why d'Indy, minutely analyzing each major work, slides quickly past the Quintet.

Deliberately studying the musical forms then current and successful, Franck tried his hand at each. He produced two symphonic poems (*Les Éolides* and *Le Chasseur Maudit*), the *Variations symphoniques* (for Diémer), the Quintet, the String Quartet (which Ysaye fell upon in 1889 and played far and wide), the Symphony.

From 1872, Franck began to be increasingly noticed and respected.



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FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA
— ANNUAL MEETING —

The twenty-third Annual Meeting of the Friends will be held in Symphony Hall on Wednesday, March 27, 1957, at four o'clock for the transaction of appropriate business. Dr. Munch and the Orchestra will play a short program. After the music tea will be served.

All Friends enrolled by March 15 are cordially invited to attend this meeting.

PALFREY PERKINS
Chairman, Friends of the Boston Symphony Orchestra

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In that year he was made Professor of Organ at the Conservatoire. The red ribbon of the Legion of Honor tardily came to him. By force of circumstances not of his own making he found himself at the head of the Société Nationale in place of the much peeved Saint-Saëns. The number of followers increased and became a cult. The Franckists had their day, as the fervid style of the master was perpetuated in the music of Lekeu, Chausson, and Duparc. But only too soon the *Pelléastres* took the center of attention.

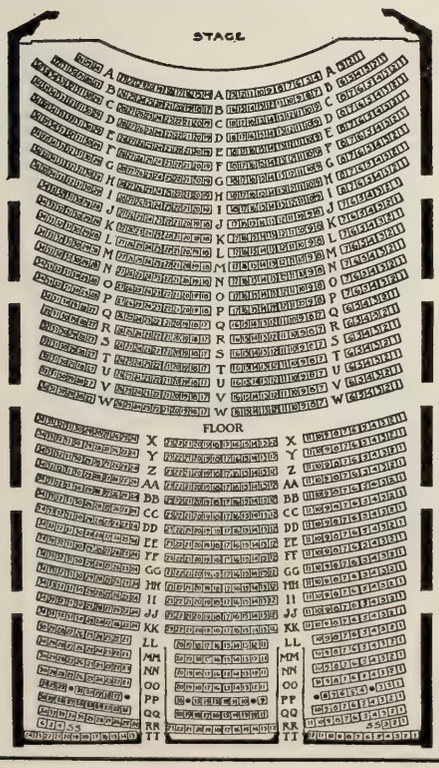
D'Indy has given posterity the vivid picture, backed by the familiar painting of Jeanne Rongier, of the *Maître* in his organ loft at Ste. Clotilde improvising to the amazement of all hearers. The improvisations may have sometimes reached celestial heights, but one must reflect that they grew from something far less inspired. The very habit of improvisation must have begun with the postludes familiar in all churches, the convenient dalliance with sustained chords and alternating stops as the congregation, minds already on Sunday dinner, make

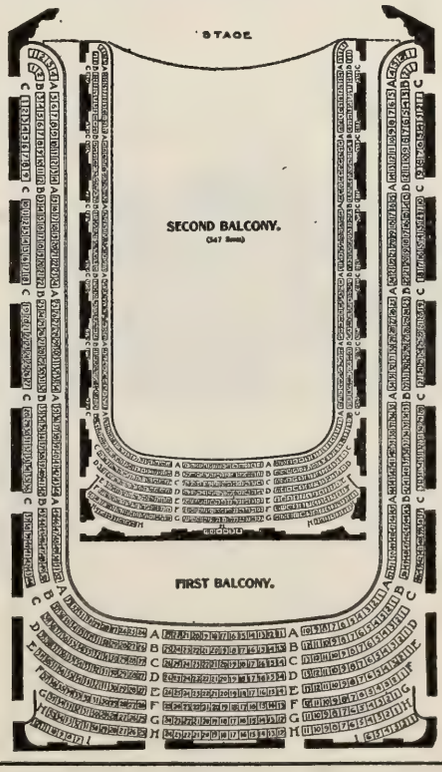
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their way out. The fine organ at Ste. Clotilde which was Franck's from 1858 surely gave birth to some of his finest thoughts. Yet one suspects that the really fine ones somehow got written down.

Few would disagree with d'Indy's opinion that Franck, choosing subjects which contrasted the forces of good and evil, was far more convincing in the former. Satan in the *Beatitudes* is "pompous and theatrical," rebellion and tyranny negative quantities, musically speaking, while beside the choruses of the heavenly host in the *Redemption* he finds even Perugino's angels "somewhat affected in their attitudes." Franck's music shows him an unworldly person, just as Liszt's Mephistopheles, who is a far more interesting musical figure than his St. Elizabeth, shows that composer a man of the world. But to carry the identification further and describe Franck as a *Pater seraphicus* is a line of logic which might turn the good Abbé into a *Diabolus.*

A man's music is in some degree a reflection of his nature, but as a

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creation of his fantasy it is not necessarily autobiographical. Franck was angelic in his serenity, his lack of guile or rancor, his infinite patience before the jealous hostility of certain colleagues and the loud protestations of his followers. His church may have been his sanctuary, but it was also by force of circumstances his workshop and his daily bread. D'Indy was indignant with those "short-sighted writers who tried to compare Franck's ideal of Christ . . . with that ambiguous philanthropist whom Ernest Rénan has presented to us under His name." What d'Indy does not tell us is that Franck, who was evidently a free-thinker and no doctrinaire, was much taken with the historical, the human presentation of Jesus in the *Vie de Jésus* until his strict Roman Catholic pupil talked him out of it.

If Franck was as lofty as d'Indy describes him, as unconcerned with "glory, money, or immediate success," he would be a far less humanly lovable man than he was. He was invariably delighted when an

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audience showed signs of pleasure. He was always looking hopefully for recognition. He had to chase after francs too long, for household reasons, to be indifferent to them. It is hard to believe that he ventured into the entirely uncongenial field of opera without thought of the fortune opera might bring.

His attempts at operas, which had unconvincing librettos, and which leaned with an unfortunate insistence upon the style of Meyerbeer, bring up the claim of Vallas that Franck was always the puppet of stronger wills. According to this writer, he composed *Le Valet de Ferme* and *Hulda* to satisfy his actress wife and her inborn allegiance

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to the theatre, *Ghiselle* in 1888 to placate her in her bitter opposition to the Quintet and its adherents, who included his fair pupil Augusta Holmès. If Franck submitted to a tyrant in his father, he also broke away from him. He came under a new domination by his more zealous pupils in the last years as they, loudly crying his cause, pushed him to develop his style of instrumental classicism, in the face of the disapproval of his wife and his son Georges. But one suspects that in his unassertive way he had a mind of his own. Even his saintly silence in the face of enmity, as when his envious colleagues at the Conservatoire withheld awards from his pupils out of sheer spite, may well have been a wise avoidance of petty intra-mural quarreling. The strong and confident musical voice of the final years bespeaks the self-sufficient Franck.



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FRIDAY AFTERNOON, March 15, *at* 2:15 *o'clock*

SATURDAY EVENING, March 16, *at* 8:30 *o'clock*

Walton . . . . . Johannesburg Festival Overture
(First performance in the United States)

Walton . . . . . Concerto for Viola and Orchestra

I. Andante comodo: Cantabile espressivo
II. Vivo, con molto preciso
III. Allegro moderato
(First performance at these concerts)

INTERMISSION

Wagner . . . . . Overture and Bacchanale from "Tannhäuser"

Wagner . . . . . Magic Fire Music from "Die Walküre"

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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COMING EVENTS

Following the Orchestra's last tour of the season, which will include its first concert in Baltimore in twenty-two years, a distinguished guest from France, Jean Martinon, will visit Boston as guest conductor, then making his first visit to this country. M. Martinon will conduct in all four of the Boston series, on March 29, 30, 31, and April 2. Isaac Stern, as the last instrumental soloist of the season, will appear at the twenty-first pair of concerts on April 5–6, in concertos by Mozart and Prokofieff. Pierre Monteux is to return for the concerts of April 12 and 13 as the last guest conductor of the season. The second part of Bach's Passion According to St. Matthew will be performed during Holy Week (Thursday, April 18 and Saturday, April 20). The choruses from Harvard and Radcliffe will again assist the Orchestra. The season will close on April 26–27 with a performance of Beethoven's Ninth Symphony in which the choral forces will consist of the Chorus Pro Musica of which Alfred Nash Patterson is the Director.

The annual meeting of the Friends of the Orchestra will take place on Wednesday evening, March 27.

The last of the scheduled Open Rehearsals will take place on Thursday evening, April 4, the week in which Isaac Stern is to be soloist. An extra Open Rehearsal is announced for the final week, in which Dr. Munch will be preparing Beethoven's Ninth Symphony. Tickets are now available for this event.

The season of Pop Concerts under the direction of Arthur Fiedler will open on Tuesday, April 30, and continue for two months, after which the Berkshire Festival at Tanglewood (July 3 through August 11) will complete the Orchestra's activities for the present season.

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15th SESSION OF THE BERKSHIRE MUSIC CENTER

The fifteenth session of the Boston Symphony Orchestra's summer school of musical performance will be held during the six weeks from July 1st to August 11th, running concurrently with the Berkshire Festival concerts at Tanglewood. The Berkshire Music Center, which was founded in 1940 by the Boston Symphony Orchestra under Serge Koussevitzky, continues under the leadership of Charles Munch. It offers an opportunity for students to increase their experience in musical performance under the guidance of a distinguished musical faculty including members of the Boston Symphony Orchestra.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department, presenting this summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of Charles Munch, and will include classes in orchestral conducting, membership in the advanced orchestra of the school which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including twenty-three members of the Boston Symphony Orchestra and headed by Richard Burgin, assisted by William Kroll, an authority

(Continued on page 1027)

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FRIDAY AFTERNOON, MARCH 15, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 16, *at* 8:30 *o'clock*

WALTON ..... Johannesburg Festival Overture
(First performance in the United States)

WALTON ..... Concerto for Viola and Orchestra
I. Andante comodo: Cantabile espressivo
II. Vivo, con molto preciso
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WAGNER ..... Magic Fire Music from "Die Walküre"
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JOHANNESBURG FESTIVAL OVERTURE*

By WILLIAM WALTON

Born in Oldham, Lancashire, March 29, 1902

This Overture, completed last spring, had its first performance in Johannesburg, South Africa, September 15, 1956, when Malcolm Sargent conducted the Symphony Orchestra of the South African Broadcasting Corporation (SABC).

The required instruments are 3 flutes, 2 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, percussion, and strings.

SIR William Walton completed the score in his villa on the Island of Ischia in the Bay of Naples, May 16, 1956. Its performance in Johannesburg was part of a festival celebrating the 70th anniversary of that city. The prevailing tempo is "presto capriccioso." The considerable array of percussion instruments contributes to the appropriateness of the locale. They consist of maracas, rumba sticks, xylophone, glockenspiel, castanets, tambourine, bass drum, cymbals, triangle, side drum, tenor drum.

* This Overture as well as Walton's Viola Concerto are performed by arrangement with the Oxford University Press.

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Born in Oldham, Lancashire, March 29, 1902

Composed in the years 1928 and 1929, this Concerto had its first performance at the Promenade Concerts in London, under the direction of Sir Henry Wood, October 3, 1929, when Paul Hindemith was the soloist. Lionel Tertis played it at Liège in the following year at the I.S.C.M. Festival.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, strings. The score bears the dedication "To Christabel."

IN A plan which he was later to repeat in his Cello Concerto, Sir William Walton has not chosen a slow movement for the middle part of his Viola Concerto, but a brief and sparkling scherzo in that position. The opening movement serves in both cases for the slow movement, while in the Viola Concerto there is a contrasting section of animation and vigor achieved by an elaboration of notes in shorter value within the continuing broader scheme. The finale in both concertos is the longest and most developed movement, orchestrally speaking. The Viola Concerto is without a cadenza.

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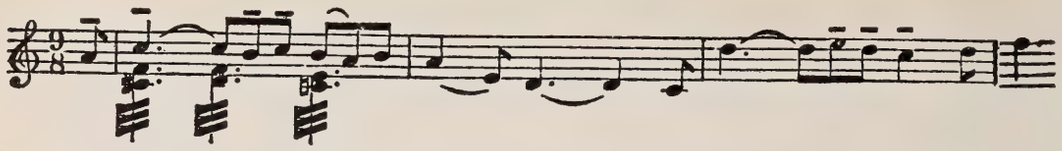
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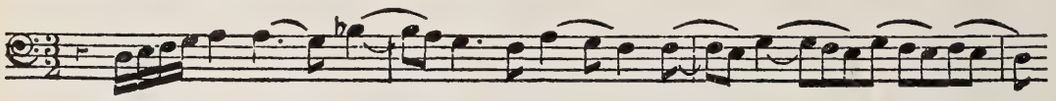
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The soloist gives us at once this principal subject, a cantabile theme which is to recur at the close of the Concerto:



Donald Francis Tovey in his detailed analysis of this Concerto* shows how the accompanying chords with their C-sharp against the C of the soloist are to become a significant motto in this movement. An elaborate solo passage, broadening into sixths, introduces a second theme which is equally "espressivo":



The second movement with its syncopated accents has reminded Professor Tovey of "ragtime." Whether the composer was familiar with this Americanism, defunct when he wrote the Concerto, or whether he consciously took a hint from that phenomenon of the early century would be debatable. The rhythmic treatment, which is jaunty

* Essays in Musical Analysis, Volume III.

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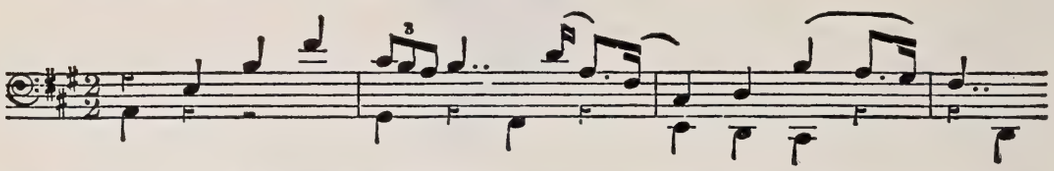
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and gay but varied and subtle of beat, is less obviously an imitation of ragtime than the earlier essays of Debussy or Stravinsky. This "rondo" (it approximates the form by the recurrence of the main theme) is pointed and brilliant without undue weight.

The finale opens pianissimo with a grotesque theme first heard from the bassoons and soon taken up by the soloist:



An element of grotesquerie this movement has throughout, but the mood is not light. Tovey goes so far as to say that when this theme "reveals itself as a purely majestic subject for a fugal stretto . . . the listener will soon become convinced that the total import of the work is that of high tragedy." "High tragedy" may be a strong characterization for this Concerto, but there can be no mistaking the composer's serious intent as he fulfills his fugato in the orchestra alone. The orchestra reaches an intense climax, fortissimo, dies away, and gives the final center of attention to the soloist as he concludes the Concerto with the theme which opened it. The melancholy voice inherent in

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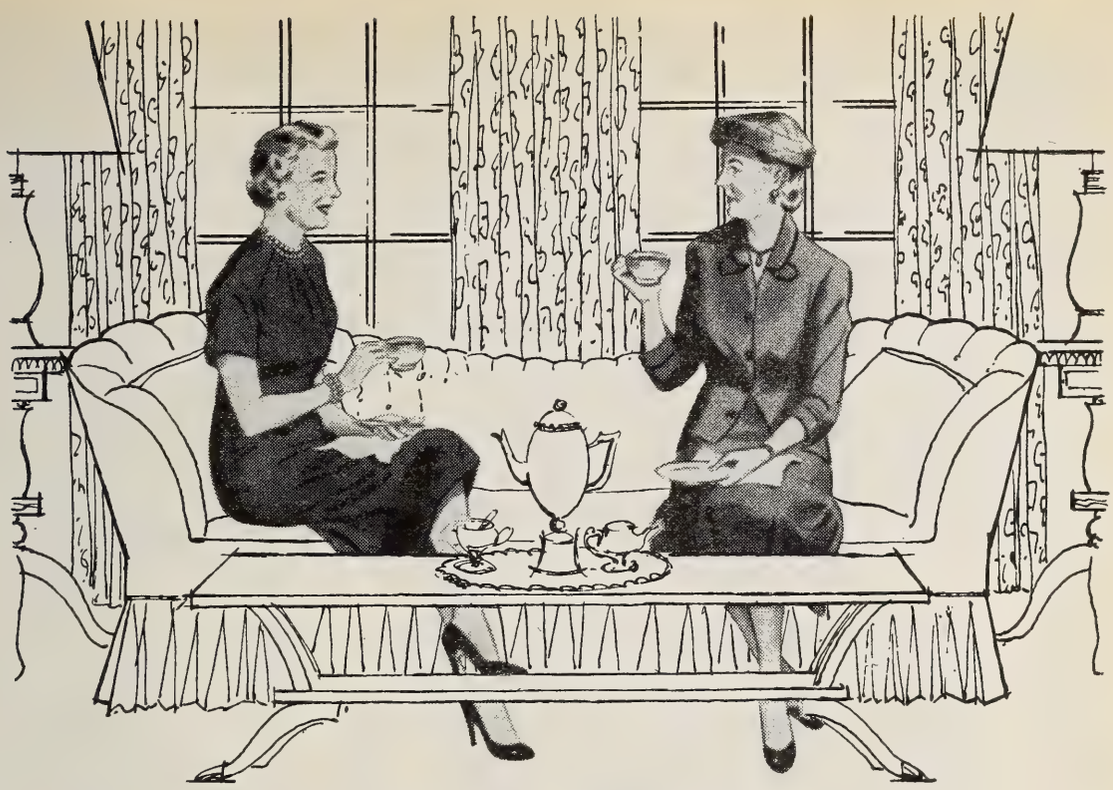
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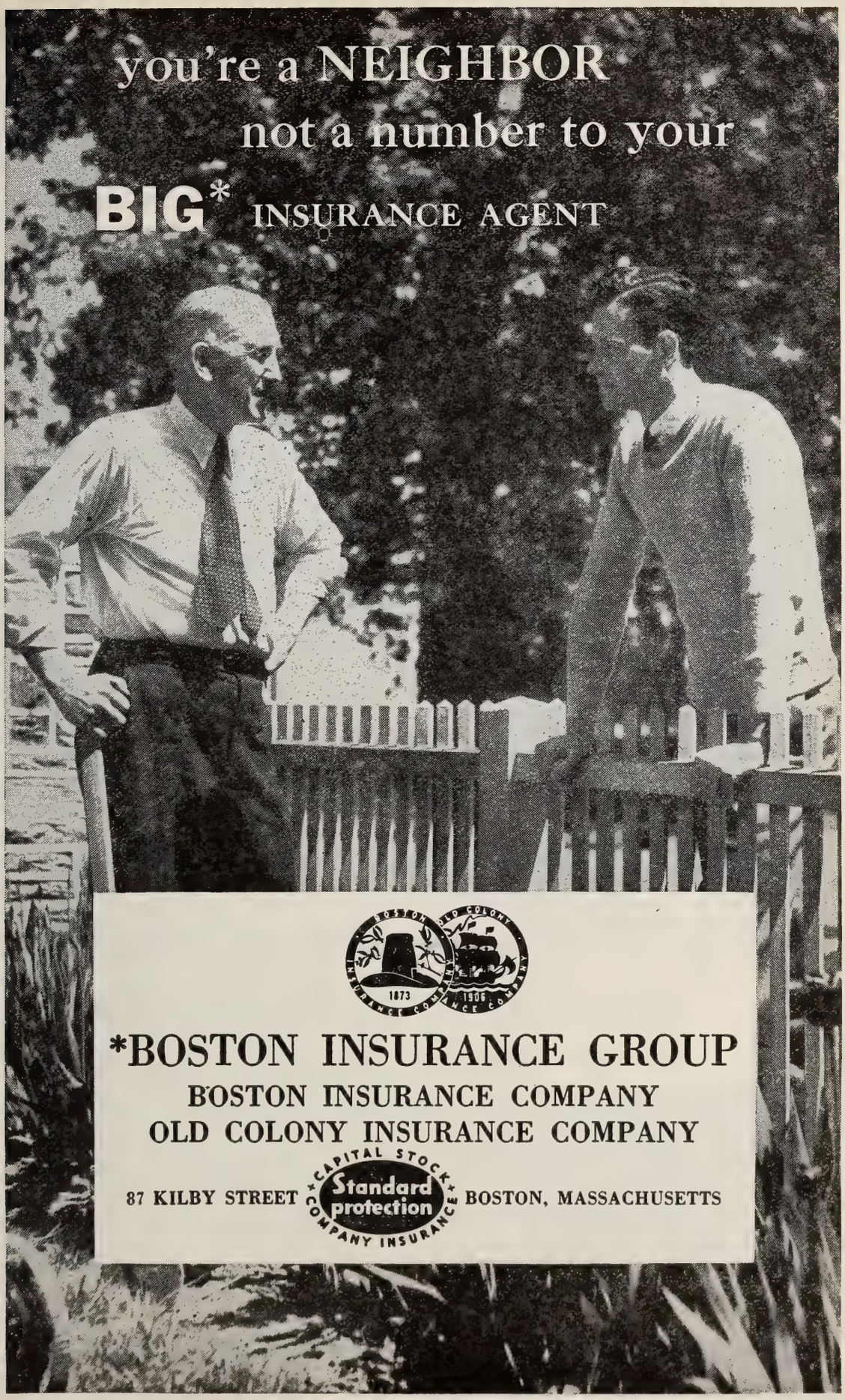
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JOSEPH DE PASQUALE

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy,* Strauss' *Don Quixote,* Viola Concerto in B minor by Handel (?).

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ENTR'ACTE

THE TENOR WHO LET WAGNER DOWN

ALBERT NIEMANN, the tenor who sang the part of Tannhäuser in the first Paris production, has until recently been considered to have been a valiant laborer in the Wagner cause. The story told by Émile Ollivier (*L'Empire Liberal,* 1900) was not believed. Ollivier then related that "Niemann saw the storm coming, foresaw the angry mob, was frightened, and told Scudo that he would withdraw from the Opera if he himself would be let alone." The story thus seems to have come from Scudo, a most unreliable critic, and was suspect on that account. Philip Hale, discussing the matter in the Boston Symphony Programs,* dismissed it as "hardly worth a thought."

Letters in the Burrell Collection from the tenor to Wagner have circumstantially revealed the truth of such a disaffection.† Niemann

* April 21, 1922. Mr. Hale there also gives an amusing description of Fortunata Tedesco, the Venus who sang opposite Niemann in Paris, and whose career had taken her as far afield as the Howard Athenaeum in Boston, where she "drew all men unto her."

† *Letters of Richard Wagner;* the Burrell Collection (The Macmillan Company, 1950). The passages here quoted are taken from the text of this book.



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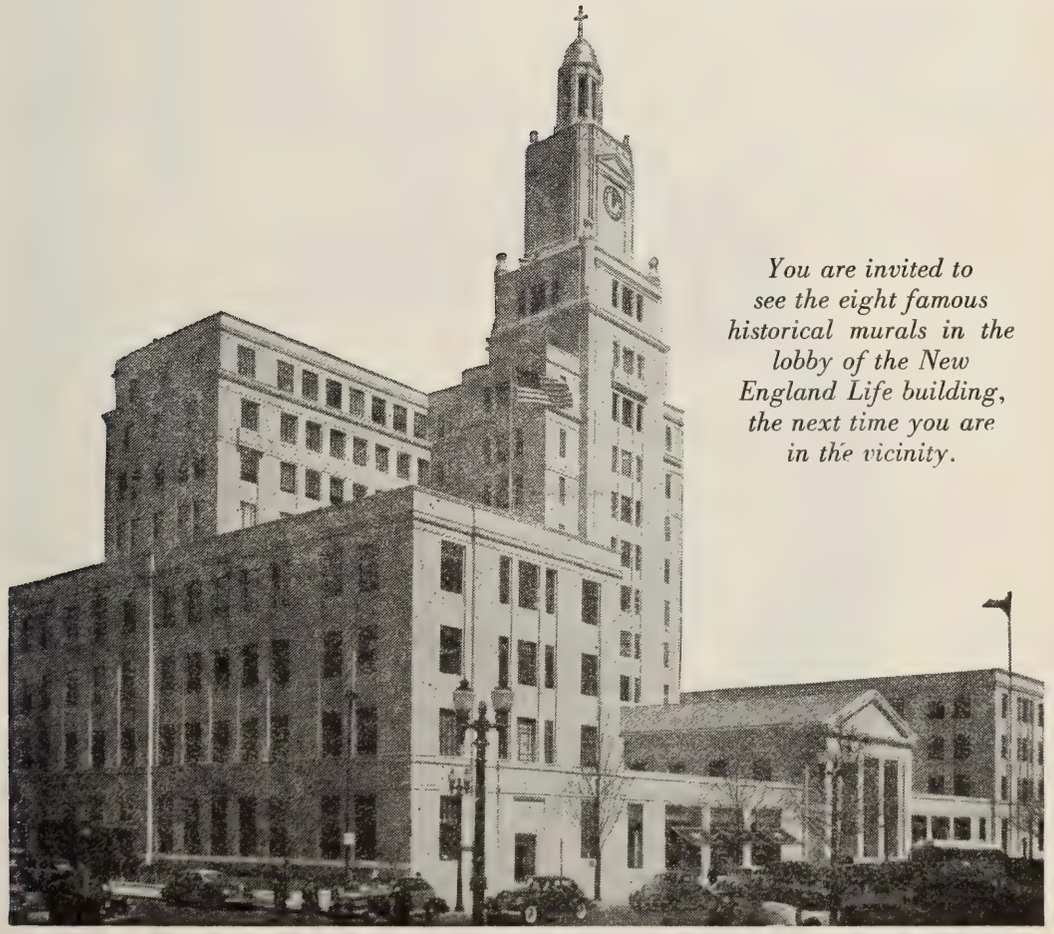
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had indeed been in Wagner's favor and hopes, on account of his success in *Tannhäuser, Rienzi,* and *Lohengrin* in Hanover. Wagner, in exile, had never heard his voice. He had indeed called upon Wagner at the Asyl in Zürich. But Tichatschek, the original Rienzi and Tannhäuser in Dresden, under Wagner's direction, whom the composer admired and loved, was there too. This was one tenor too many — each refused to sing in the presence of the other.

"Unable to hear Niemann, Wagner was delighted with his fine physique and his youth (he was then twenty-seven, Tichatschek fifty-three) and at once visualized him for *Siegfried.* He also had him in mind for *Tristan,* and when *Tannhäuser* was put on in Zürich, would have insisted upon his engagement if the budget of the company had permitted. When *Tannhäuser* was cast for Paris, Wagner would have none other for the title part. Niemann was imported to France at 54,000 francs for nine months, with *Tannhäuser* as his sole obligation — such were the earnings of a popular tenor, even in those days, as compared to a mere composer. Niemann was a tenor of the arrogant type who tended to lord it over Wagner. But he must have listened to Wagner's suggestions about how the part should and should not be sung, for Wagner was at first pleased with him. Wagner wrote to

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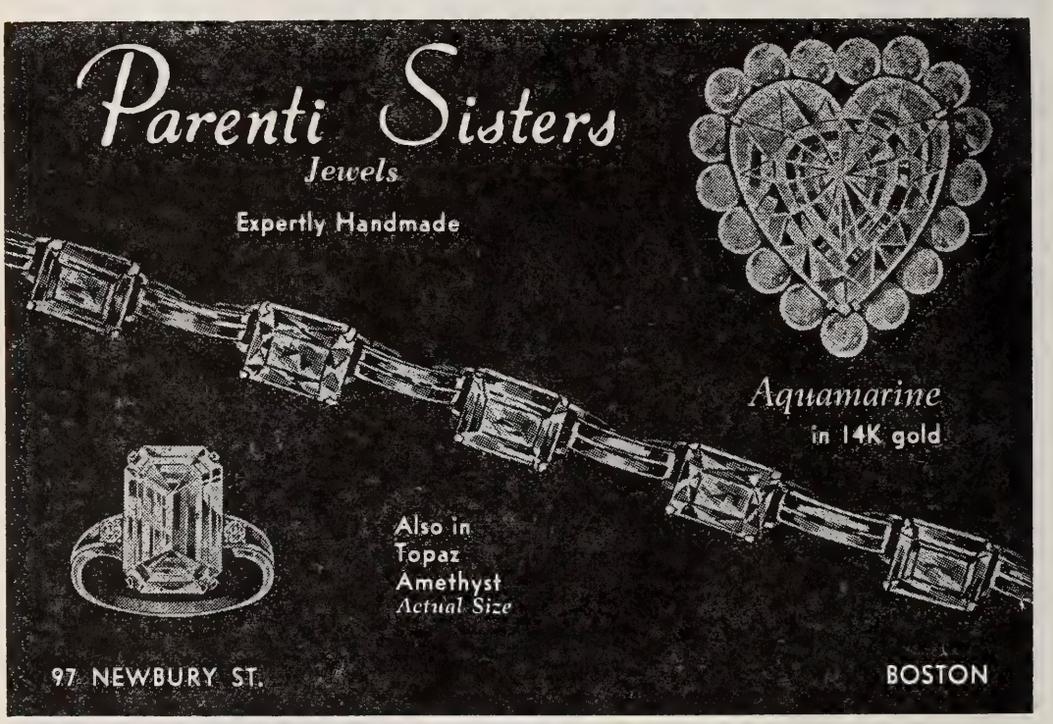
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CHINA—FOURTH FLOOR—ANNEX

Mathilde Wesendonck, as late as February 12, 1861, only a week before the first full rehearsal: 'Niemann is altogether sublime. He is a great artist of the rarest quality.' Wagner's sudden loss of confidence in him, as shown in his letter of remonstrance (February 20), can mean only that Niemann had suddenly gotten wind of an industrious plot to ruin the production and make a public scandal of it. When he believed that the *Tannhäuser* production was a scuttled ship, he suddenly turned on both the composer and his opera, giving them no more care, attention, or pains than the letter of his contract required. Von Bülow found him a 'toneless baritone' in quality, but this was at the last rehearsals, when he was cynically saving himself, voice included, from the wreckage. He seems to have given not a thought to what Wagner stood to lose, nor to have shown a spark of sympathy for the harassed composer."

A letter from Niemann's wife (January 2, 1861; No. 387) complains:
"Dear Honored Herr Wagner!
"My poor husband came back so exhausted again from the evening

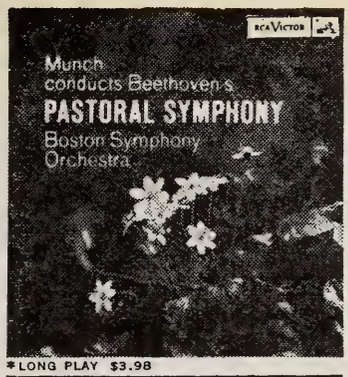


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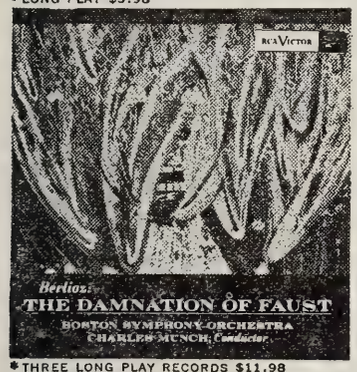


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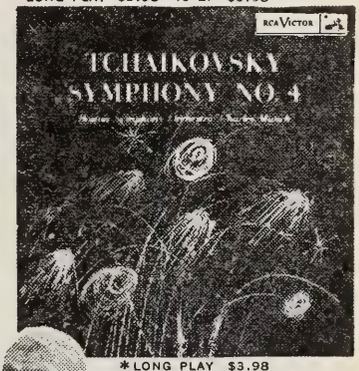
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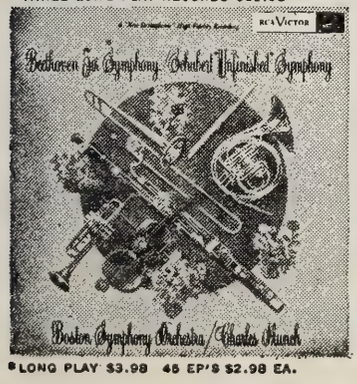
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rehearsal that I foresaw his present indisposition which prevents him from coming to see you this morning, since he will have to stay in bed till this afternoon."

Wagner had patiently coached him in the proper vocal handling of the character of Tannhäuser. The composer's conception was not in accord with the self-vaunting ways of the traditional *Heldentenor* (February 20, 1867; No. 377). "But this *Heldentenor* was not concerned about dramatic verity. He thought only of extricating himself without loss of prestige. Smarting under 'indignities' suffered at the first full rehearsal, he wrote this letter on the day following:

"Honored Sir!

"Although I have repeatedly and most urgently asked you to let me omit the phrase *'venant en aide au miserable,'** which no singer has so far been able to negotiate after the fatigue of the first two acts of *Tannhäuser,* and although you must have noticed that this phrase was beyond my powers, you nevertheless insisted that it be retained, and it was only because of my foolish reticence [*dumme Bescheidenheit*]

* *"Zum Heil den Sündigen zu führen,"* Tannhäuser's opening line in the climactic ensemble following Elisabeth's intercession in Act II. Its omission, ruinous to the scene, would not have been especially taxing to Niemann, who merely wished to save his voice for solo purposes.



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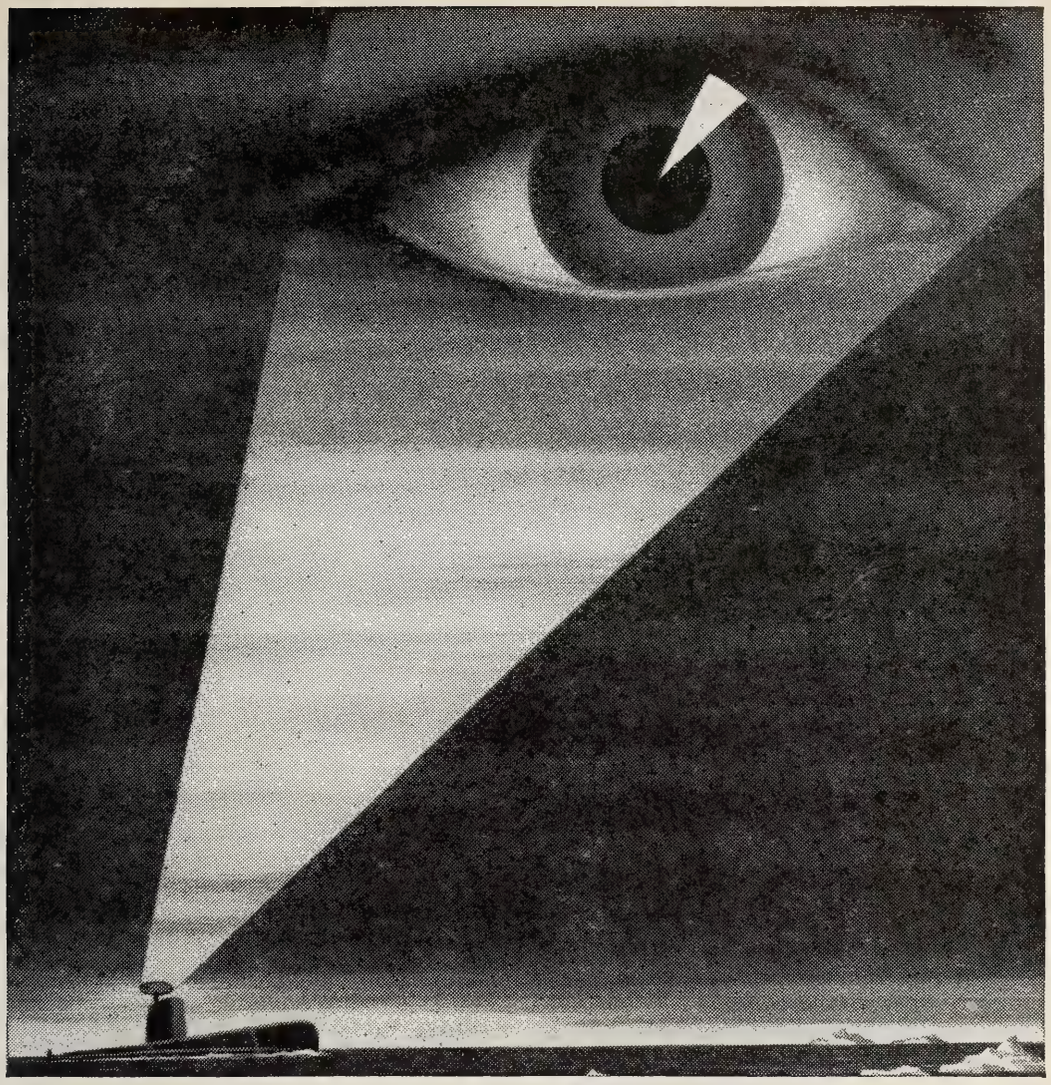
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that I did not take a more determined stand against you. Since this phrase yesterday caused me great embarrassment before a large audience improperly admitted by you, an embarrassment about which people are already talking everywhere and which will have a most harmful effect on my success, you can, I hope, be induced to cut this phrase. — If, however, I should be mistaken in this assumption, there remains no other way out for you than to look for another Tannhäuser.

"Renouncing any personal success for myself, I shall be very happy indeed if I escape from this whole affair with my voice intact.

Sincerely yours,

A. Niemann.

"This piece of callous hostility, arriving just as Wagner had written his long and painstaking attempt to save the day, must have come as a shock. He read the lines and sadly added the following postscript to his own letter*:

---

* "Richard Wagner and Albert Niemann," 1924 (Translation by Ernest Newman).



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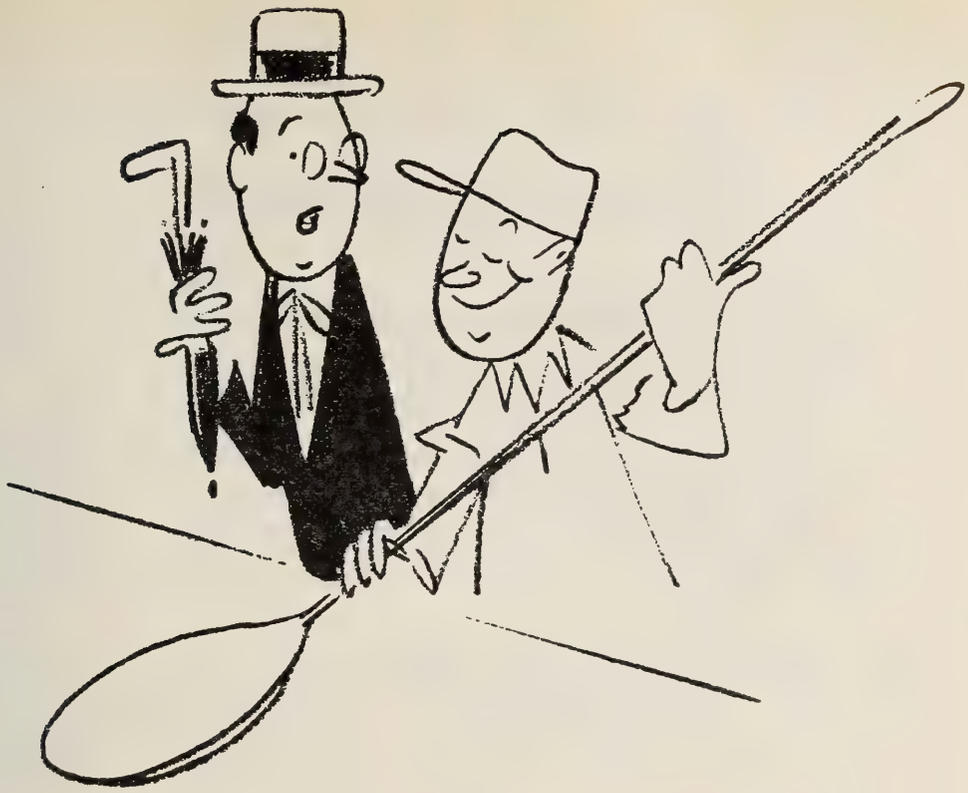
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"Even if Niemann had been capable of being moved by this quiet, sensible, and conciliatory plea from a much beset composer, it would have availed little. Even those most eager to hear *Tannhäuser* had

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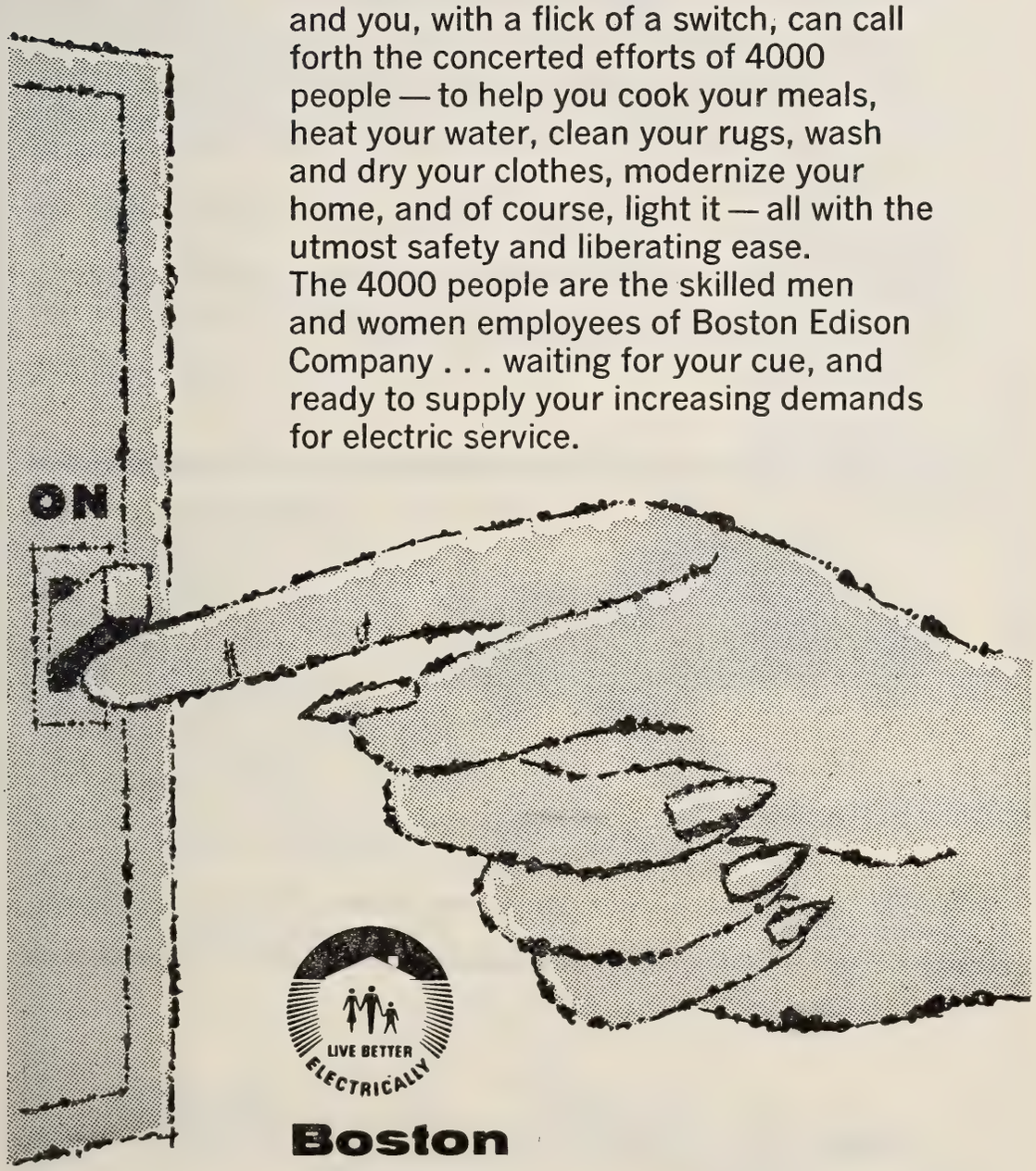
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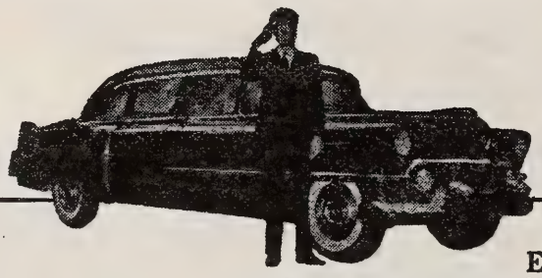
no opportunity to listen to it with quiet attention, the third act especially; at each of the three performances, the hullabaloo then reached its height, at the last interrupting the performers for fifteen minutes at a time. Niemann, taking it as a personal insult, strode to the front of the stage and hurled his property hat at the Jockeys. He was no doubt jeered at for his pains.

"After his tribulations with the insufferable Niemann, Wagner's thoughts went back to the faithful Tichatschek, the original Tannhäuser, and he wrote to his friend on the eve of the third performance (March 23, 1861; No. 347A):

"God, how much I've thought of you lately, dearest Tschekel! How often have I already told people the story about you, how after the first performance of *Rienzi* you had forbidden the copyists to make the cuts I indicated and how, when I called you to account, you answered: 'No! I won't allow any cuts! It's too heavenly!' How the hot tears ran down my cheeks.

"This was all brought back to me as I was dealing with a miserable coward who runs around howling that he ruins his voice with my *Tannhäuser*. You can well imagine how I felt!"

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OVERTURE AND BACCHANALE (THE VENUSBERG) FROM "TANNHÄUSER"

By Richard Wagner

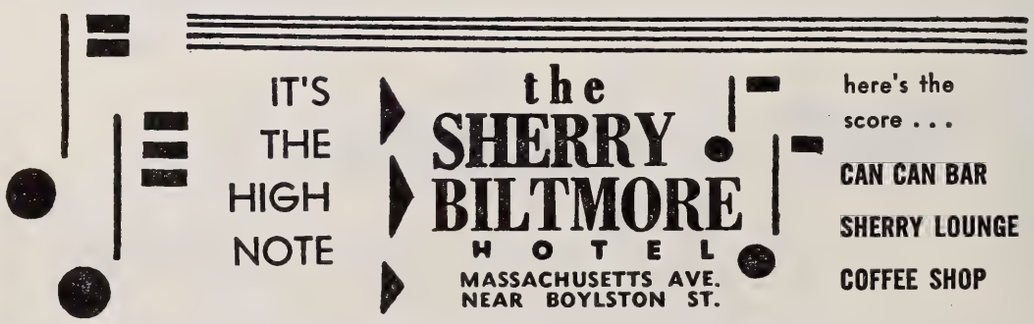
Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his *Tannhäuser* between the summer of 1842 and the end of 1844, producing the opera in Dresden, October 19, 1845. *Tannhäuser* was introduced to Paris at the *Opéra,* March 13, 1861, for which production the Bacchanale was written and inserted, replacing the reprise of the pilgrim's chorus.

Wagner added to the orchestra used in the Overture a flute interchangeable with piccolo, castanets, and harp. The Overture calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, and tuba, timpani, cymbals, triangle, tambourine, and strings.

The Bacchanale, Philip Hale has noted, was performed in Boston, before its publication, at a concert of Theodore Thomas, November 28, 1873. Arthur Nikisch gave the first performance at the concerts by the Boston Symphony Orchestra, December 31, 1890. The most recent performances at the Friday and Saturday concerts were on April 14–15, 1939, when Richard Burgin conducted.





(Continued from page 996)

in the chamber music field and founder of the Kroll Quartet.

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances of such works as Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony in the Festival concerts.

Ludwig Zirner of the Music Department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the School, sing in the performances of the large Festival chorus with the Boston Symphony Orchestra and attend the Orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer. Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the School.

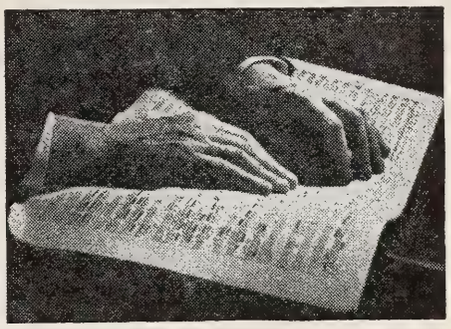
Further information may be obtained from the Berkshire Music Center Office.

• •

HONORS FOR RANDALL THOMPSON

Randall Thompson, whose "A Trip to Nahant" was recently performed at these concerts, will be honored at the spring concert of the Harvard Glee Club and Radcliffe Choral Society by the presentation of the Harvard Glee Club medal. This will be the sixth award. Previous recipients have been Dr. Munch, Dr. Davison, Mlle. Nadia Boulanger, Sir Adrian Boult, and Sir Ralph Vaughan Williams. On the program will be the first complete performance of Thompson's *Mass of the Holy Spirit.* Two anniversaries will be remembered: a *Symphonia Sacra* by Giovanni Gabrieli in recognition of the 400th anniversary of the composer's birth; and Kodaly's *Te Deum Laudamus,* composed in 1936 for the 250th anniversary of the liberation of Budapest from the Turks.

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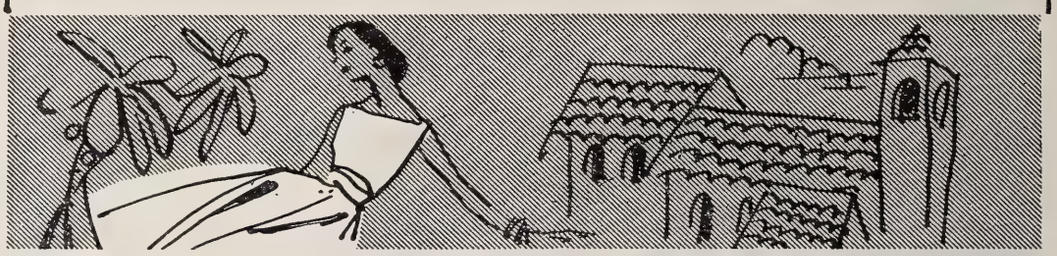
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WAGNER, an exile in Paris in 1860, anxious for a musical hearing, came to the interested attention of influential people, notably the Princess Metternich, wife of the Austrian ambassador, who prevailed over Napoleon III to order a production of *Tannhäuser* at the *Opéra*. The composer, not without skepticism as to the result, saw to the translation of his text into French. It was considered imperative for the success of the production that a ballet be introduced in the second act according to operatic custom. "The subscribers," wrote Wagner in his autobiography, "always reached the theatre somewhat late after a heavy dinner, never at the commencement." The composer, of course, could not conceive of introducing tripping ballerinas into the sedate hall of song at the Wartburg. Nevertheless, the idea of enlarging the introductory Venusberg scene by bringing in seductive bacchantes greatly appealed to him. The case for eroticism, soon to be overborne by the case for piety, would thus make its point more vividly. The ripened dramatic sense of the composer who had since written *Lohengrin, Das Rheingold, Die Walküre,* part of *Siegfried,* and *Tristan und Isolde* made him newly aware that to fill out and strengthen the element of profane love in *Tannhäuser* would greatly

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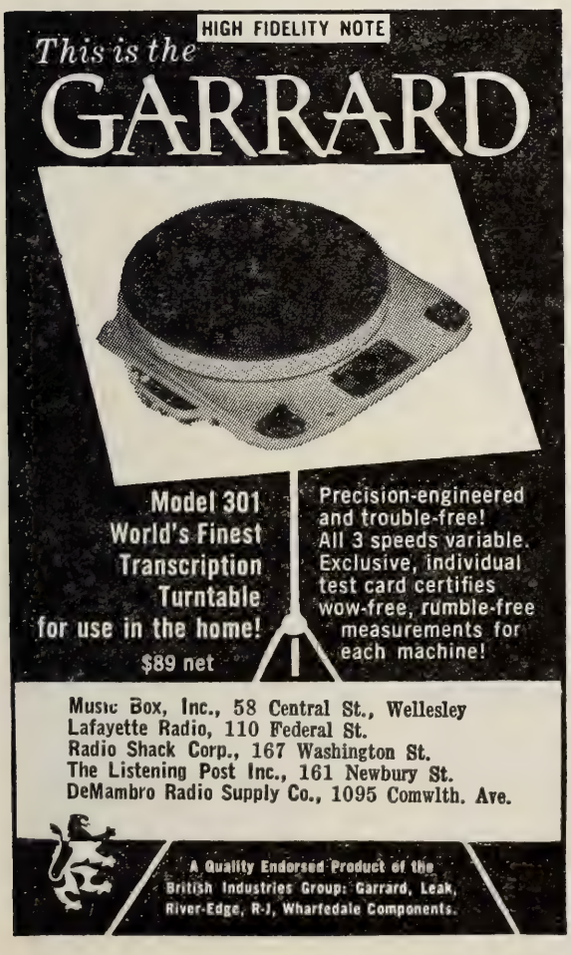
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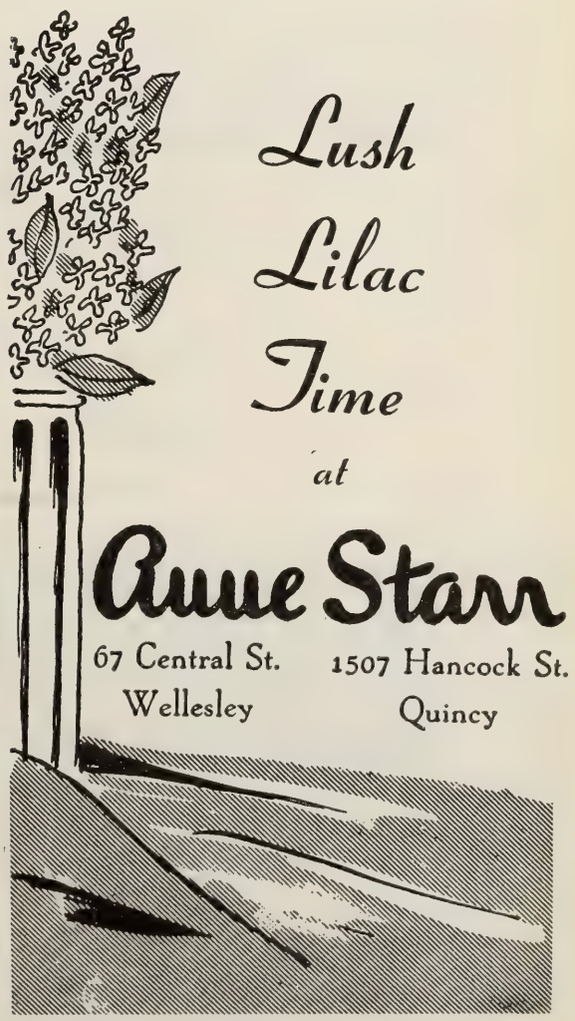
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enhance the effect of the coming struggle between Venus and Elisabeth for the soul of Tannhäuser. He therefore wrote an elaborate ballet and enriched the dialogue between Venus and Tannhäuser.

His imagination ran riot with bacchanalian possibilities, including mythological *tableaux vivants.* Petipas, the Ballet Master of the *Opéra* (in *Mein Leben* Wagner amusingly spells it "Petitpas"), held out as long as he could against the inclusion of the ballet so early in the opera. His dancers would not consent to it, he protested, nor could they abandon their cold and stilted gyrations and become voluptuous nymphs, sirens and water sprites. The composer was adamant, and supplementary Hungarian dancers were engaged. The tableaux of "Europa and the Bull" and "Leda and the Swan" were omitted in this production. "The ladies of the ballet," according to Gasperini, "do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of Alcazar,' the delight of 'Moorish Kings.' " Wagner's friend





elsewhere described this "glacial performance" as like "an orgy in a ladies' parlor."

Wagner's tremendous planning and tremendous labors in the preparation of *Tannhäuser* (there were 150 preliminary rehearsals and eight full rehearsals) were doomed to be wasted. The so-called "Jockey Club" were set to defile the opera, completely defeat all these labors. "Rich, frivolous gentlemen," Wagner's wife Minna called them,* "who have their mistresses in the ballet, nearly all employed without any salary, with whom they amuse themselves after the ballet, behind the scenes, and this in the most indecent manner." These gentlemen, bandits in white gloves, armed with whistles, could render the noblest music inaudible.

Minna had no confidence in the inclusion of the ballet, *"Venusspukereien"* as she called it, at the expense of the sonorous conclusion of the original overture: "The electric spark which he hurled into the public with his overture has vanished." So far as the *ad captandum* finale was concerned, she had a practical point. She was sadly uncomprehensive of Wagner in this his *Tristan* period, nor could she have

* Letter to her daughter Natalie, April 5, 1861 (Burrell Collection #361F).

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followed his plain purpose of enhancing an important scene in its relation to the opera as a whole. Current cabals and even the hazards of the production in hand would not have deterred him from this higher purpose.

The Jockey Club and their kind, needless to say, were as little concerned with the suitability of the ballet as they were with the basic struggle for the soul of a legendary bard of remote Thuringia. The lighter diversions of Auber or Offenbach were more to their taste. They were more than ready to oblige the royal political faction, and if possible put the intrusive princess out of countenance by the collapse of the whole project.

Wagner threw himself with characteristic prodigious vigor and pains into the "grotesque undertaking," as he has called it, his meticulous labors not in the least abated by the attendant hum of intrigue. He chose and drilled the dancers, coached the singers in every inflection and gesture of music entirely baffling to them, and stood over the conductor at the almost endless rehearsals, establishing the tempi. The opening performance was all but howled and whistled

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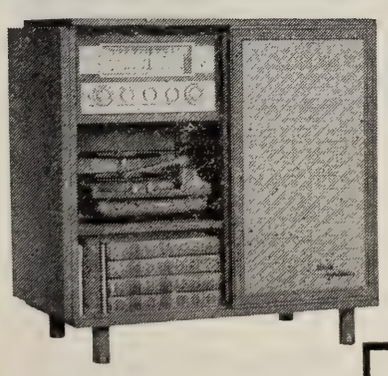
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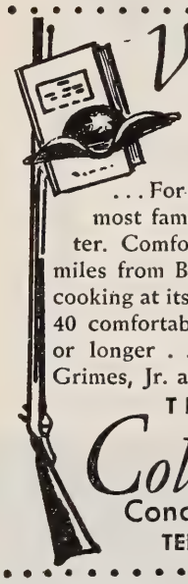
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off the stage by the organized demonstration of the fashionable dandies. A second performance on March 18 fared little better. Only the first act and part of the second were allowed to be heard unmolested. Apparently the "late diners" had lingered over their coffee before they condescended to make their ruinous descent. The third (and last) performance fared worse, for the jockeys were on hand at the beginning. Wagner this time stayed away. The opera was withdrawn at his own insistence. Overnight he had become famous (or infamous) in Paris, the topic of the salons and boulevards.

He was not too downcast after the whole *débâcle,* at least so he confided to his intimate friends. The public of Paris had not condemned *Tannhäuser,* for they had not been allowed to hear it. Nor did it languish elsewhere. In any case his heart, his hopes, had long been concentrated upon a production at last of his latest work, which in every respect except the bacchanale was an immense advance upon the early *Tannhäuser* — the far more difficult and far more problematic *Tristan und Isolde.*



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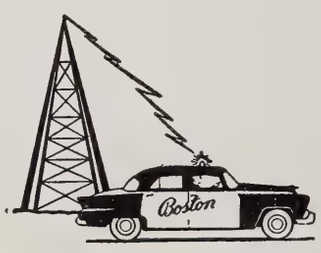
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FINALE (*"FEUERZAUBER"*) FROM *"DIE WALKÜRE"*

(CLOSE OF ACT III)

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

The "Farewell of Wotan" and the "Magic Fire Music" were performed in Boston at a Thomas concert, January 20, 1875, before the entire work had been heard in this city. The first performance by the Boston Symphony Orchestra was on December 30, 1882, when Georg Henschel was the soloist. The "Magic Fire Music" was last performed in the Friday and Saturday series October 22–23, 1937.

THE last scene in *Die Walküre* is the summit of a mountain, a craggy and precipitous spot and a haven of the Valkyries. Wotan has angrily dismissed the maidens as they have tried to shield their sister, and Brünnhilde alone has had to face his godlike wrath. She has opposed divine authority, raised her spear against it to protect the unsanctified union of Siegmund and Sieglinde. She has even brought

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Sieglinde to this refuge — Sieglinde who, soon to perish, will first bear a son, the destined hero Siegfried. Brünnhilde, Wotan has said, must forfeit the attributes of a goddess, her proud inviolability, her divine maidenhood, her place at Valhalla. She is to be left defenceless before the first mortal who may come to claim her as wife. Brünnhilde has plead to be spared from the indignity. Has her transgression justified this terrible degradation? Has she not in fact fulfilled his secret wish in helping the race of the Wälsungs whom he has fathered and loved? May she not in her punishment at least be encircled with a defence such as Loge might give, a fire which no chance comer but only a hero might penetrate?

Wotan is touched by the appeal of the once intrepid and indomitable, but now helpless Brünnhilde, and he accedes to her request. In



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the remainder of the scene, he is no longer the wrathful God, she the impenetrable Goddess. They are father and daughter, the parent taking farewell of his favorite child whom he is never to see again. He must strip her of her divine qualities, though his heart cry out against it. His very human emotion, pervading the close of *"Die Walküre,"* must in his own torn heart submit to the unalterable law which as ruler he is bound to enforce. He invokes Loge as the motive of that god develops into flickering flames. The motive of Fate darkly underlies it. The coming of Siegfried, who is to release Brünnhilde, is foretold as his motive as deliverer flashes prophetically across the scene. The motives of Fire and Sleep are inextricable, for the same magic charm imposes both.

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"DAYBREAK" AND "SIEGFRIED'S RHINE JOURNEY," FROM GÖTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner's *Götterdämmerung,* completed in 1874, was first performed at the Festival Theatre, Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

The two excerpts here played call for 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 3 trumpets and bass trumpet, 4 trombones and tuba, timpani, Glockenspiel, triangle, cymbals, tam-tam, 2 harps, and strings.

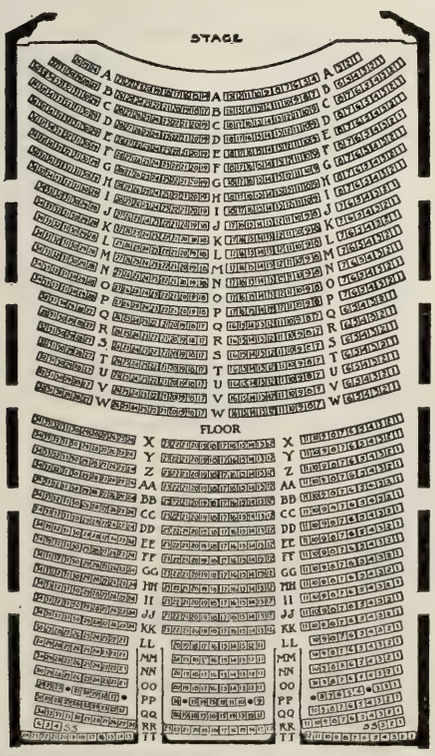
The most recent performances in this series were on November 30–December 1, 1951, when Pierre Monteux conducted.

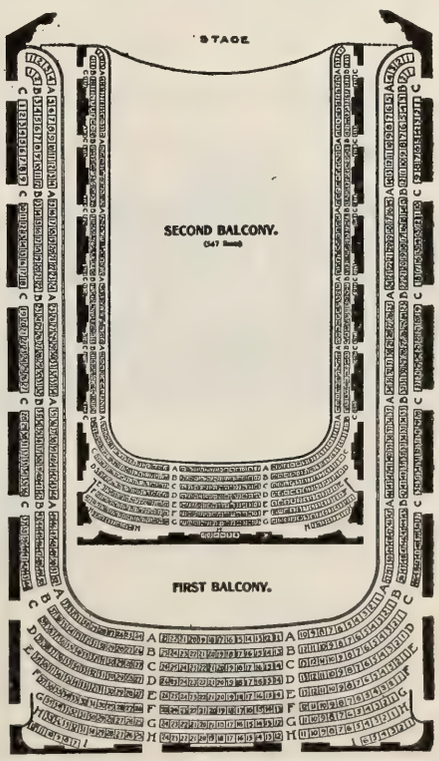
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THERE is an orchestral interlude between the two parts of the prologue to the *Dusk of the Gods,* depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

The three Norns holding fate in their hands as they weave their thread have been dismayed to find it suddenly broken, and have vanished into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic *gruppetto* figure here developed to its most glowing intensity. In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been

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subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried*. The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.

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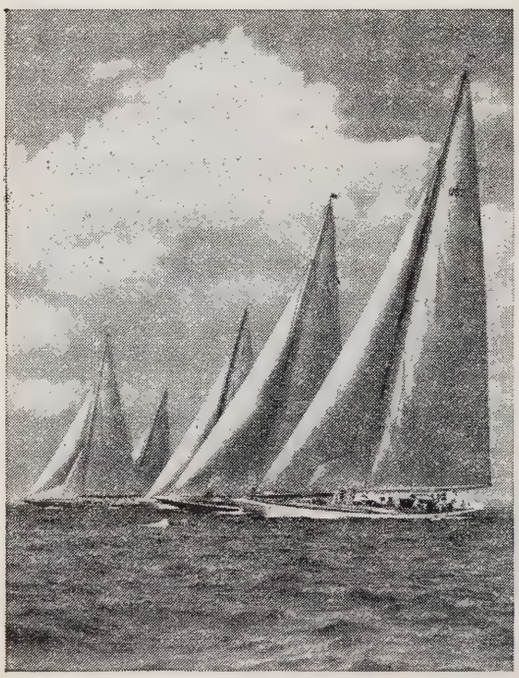
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PROGRAM

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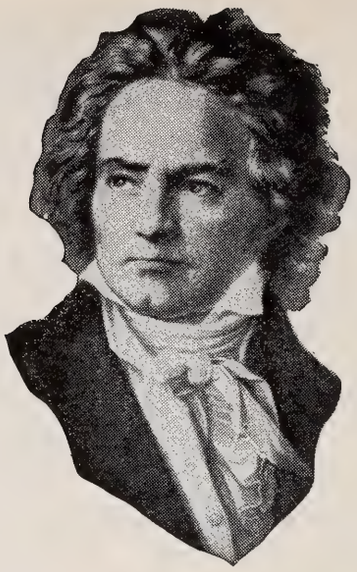
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Twentieth Program

FRIDAY AFTERNOON, MARCH 29, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 30, *at* 8:30 *o'clock*

JEAN MARTINON, *Conductor*

HANDEL . . . . . Concerto Grosso for String Orchestra in A major, *Op.* 6, No. 11

Andante larghetto e staccato
Allegro
Largo e staccato — Andante
Allegro

(*First performance at these concerts*)

SCHUMANN . . . . . Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

INTERMISSION

MARTINON . . . . . Hymne à la Vie, *Op.* 37

I. Prélude
II. Mouvement perpétuel
III. Hymne

(*First performance in the United States*)

STRAVINSKY . . . . . Suite from the Ballet, "L'Oiseau de Feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

These concerts will end about 4:05 o'clock on Friday afternoon; 10:20 o'clock on Saturday evening.

Performances by this orchestra are broadcast each week on Monday evenings from 8:05 to 9:00 P.M. on the NBC Radio Network (nearest local station WJAR, Providence). The Friday and Saturday concerts are broadcast direct each week by Station WGBH-FM.

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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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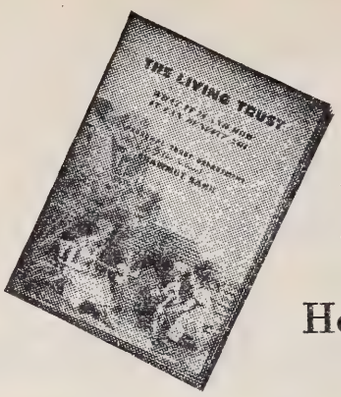
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SYMPHONIANA

Exhibition

Jean Martinon

Danny Kaye and the Boston Symphony Orchestra

After the Concert

Concerts in April

EXHIBITION

The exhibition of water colors loaned by the Boston Society of Water Color Painters will have its last showing in the Gallery this week. Next week there will be an exhibition of paintings by Berkshire artists, assembled and loaned by the Tyringham Gallery.

* *

JEAN MARTINON

Jean Martinon was born in Lyons, France, January 10, 1910. He studied at the Conservatory in Lyons and later in the Conservatory of Paris. The violin was the instrument of his choice but composition his principal pursuit, Albert Roussel his principal "*maître.*" He has devoted himself to conducting in recent years and is at present the conductor of the *Concerts Lamoureux* in Paris, where he has conducted other orchestras. He has traveled widely as guest conductor in Europe—England, Italy, Germany, Spain, Holland, Poland. His travels have extended as far as Japan, Australia and South America. His present tour which opened in Montreal will take him again to South America.

Before the war, Martinon composed a *Symphoniette* (1935) and a Symphony in C major (1934–36). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs,* a choral work with narrator, based on Psalms 136 and 137 of the Vulgate. This was awarded in 1946 the *Grand Prix de Composition de la Ville de Paris.* Also in the time of his captivity he wrote *Absolve Domine* for men's chorus and orchestra (1940), and in a lighter vein, *Musique d'exil,* an experiment in jazz rhythms.

He wrote *Hymne à la vie* after his liberation, which took place in 1942. After the war he composed a *Concerto lyrique* for string quartet and orchestra, an "Irish" Symphony, and a *Concerto*

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giocoso for violin and orchestra. A String Quartet took the Béla Bartók Prize in 1948. His first venture in the field of opera is *Hécube* to a libretto of Serge Moreau based on Euripides, which has been recently staged in Strasbourg.

• •

DANNY KAYE AND THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, which has sometimes been accused of adhering to its traditions, has for once clearly broken precedent by inviting a famous celebrity from another world to "conduct" as guest.

This first meeting of a great institution and a man who is himself an institution is called, for want of a better word, or rather because it falls into no category, an "Open Rehearsal."

The "program" cannot be announced for two reasons: one is that certain additional surprises, hopefully planned for, are not yet certainties; the other reason is that just what will happen in this strange encounter is unpredictable, nor will the management assume any responsibility. Since the participants themselves are not clear on the point, it will surely be *ad lib* and probably unusual in the highest degree.

Mr. Kaye has most generously offered his talents for the benefit of the Orchestra's Pension Fund.

The time will be Wednesday evening, April 3, from 7:00 to 8:30, the place Symphony Hall. Tickets are now on sale at the Box Office from $2.50 to $5.50.
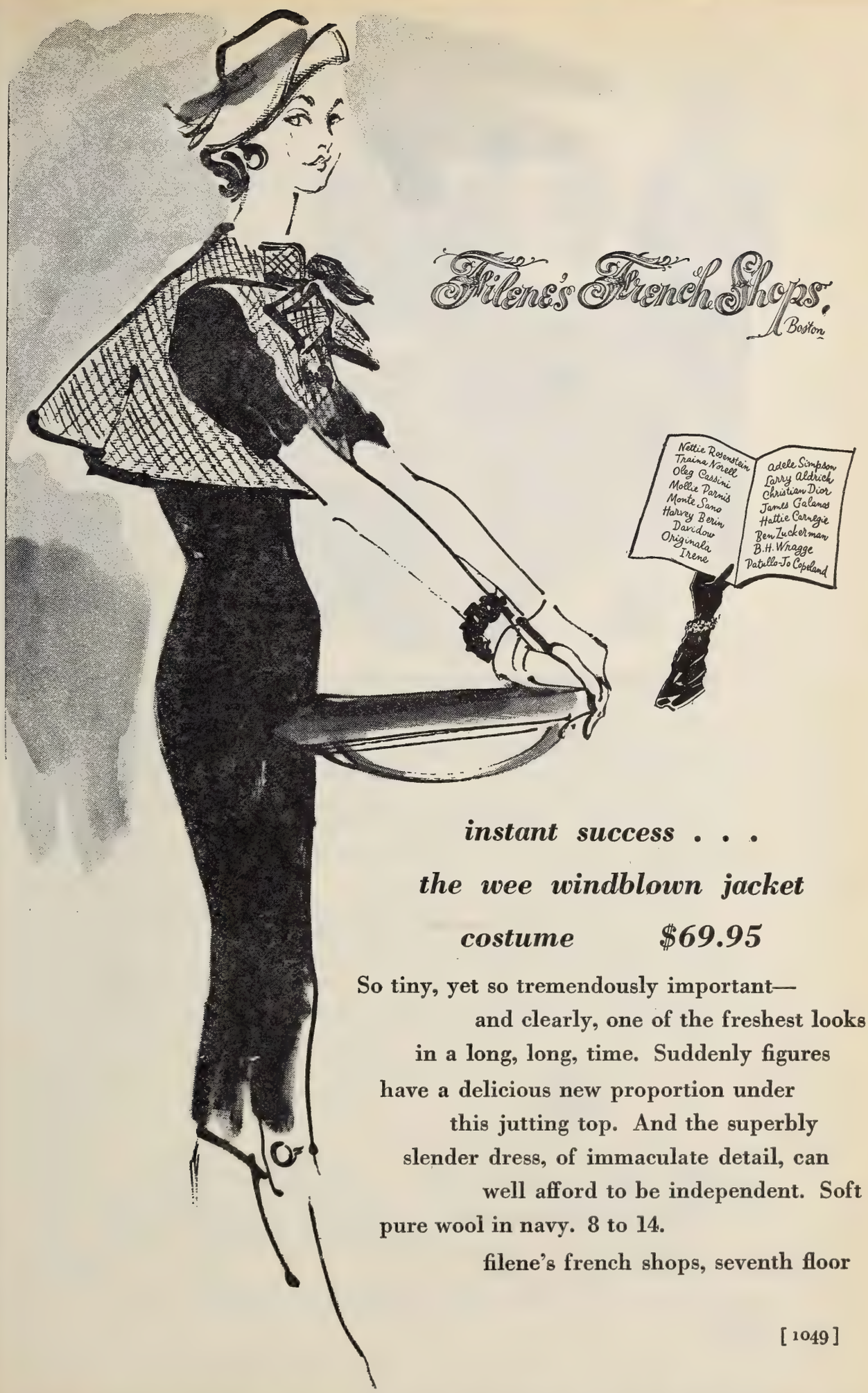
• •

AFTER THE CONCERT

A *"Kaffee Klatsch"* will be held each Saturday evening after the concert in the weeks to come (March 30, April 6 and April 13), in the Ancient Instrument Room at the end of the First Balcony Corridor (left).

Their purpose is to acquaint subscribers with the operation of the Orchestra and to give them an opportunity to meet and talk with some of its members. It is hoped that these parties will be continued next season and that each subscriber will have an opportunity to attend one. Brief talks by one or two Orchestra members are planned, and other players will be present to talk informally with the guests.

(*Continued on page 1079*)



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Allegro
Largo e staccato — Andante
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Prélude — Mouvement perpétuel — Hymne

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Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

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FASHIONS OF DISTINCTION

CONCERTO GROSSO, *Op.* 6, No. 11, IN A MAJOR

By GEORG FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739.

The harpsichord continuo will be played by Daniel Pinkham.

THE Eleventh Concerto, which has not a cloud in its course, opens with a broad, striding theme in common time. Phrases for the full orchestra alternate with passages for the violin solo, or a curious pattern of repeated notes increasing in value from eighths to sixty-fourths. The second movement is a nimble fugato for the full strings. The andante, which follows a six-bar bridge, *largo e staccato,* develops an aria-like theme with alternate concertino and considerable embroidery by the solo violin. The final allegro likewise turns to the concertino group, and gives the concert-master even more passage work. A variant of bird-like trills is an added touch to a carefree concerto.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these Concerti grossi. Both composers based their style upon Italian models, whence instrumental music all

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derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the Kapellmeister at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the Concerti were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar,

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality." (The present editor takes exception to this remark, stoutly endorsing each of the twelve — indeed the greater part of each of the twelve.)

Indeed Handel turned out his concertos with great fluency. Besides the twelve concerti grossi there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios (*Saul, Israel in Egypt,* and his setting of Dryden's *Ode for St. Cecilia's Day* were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the Concerti grossi by subscription in the following year — "at two guineas the twelve," wrote Burney.

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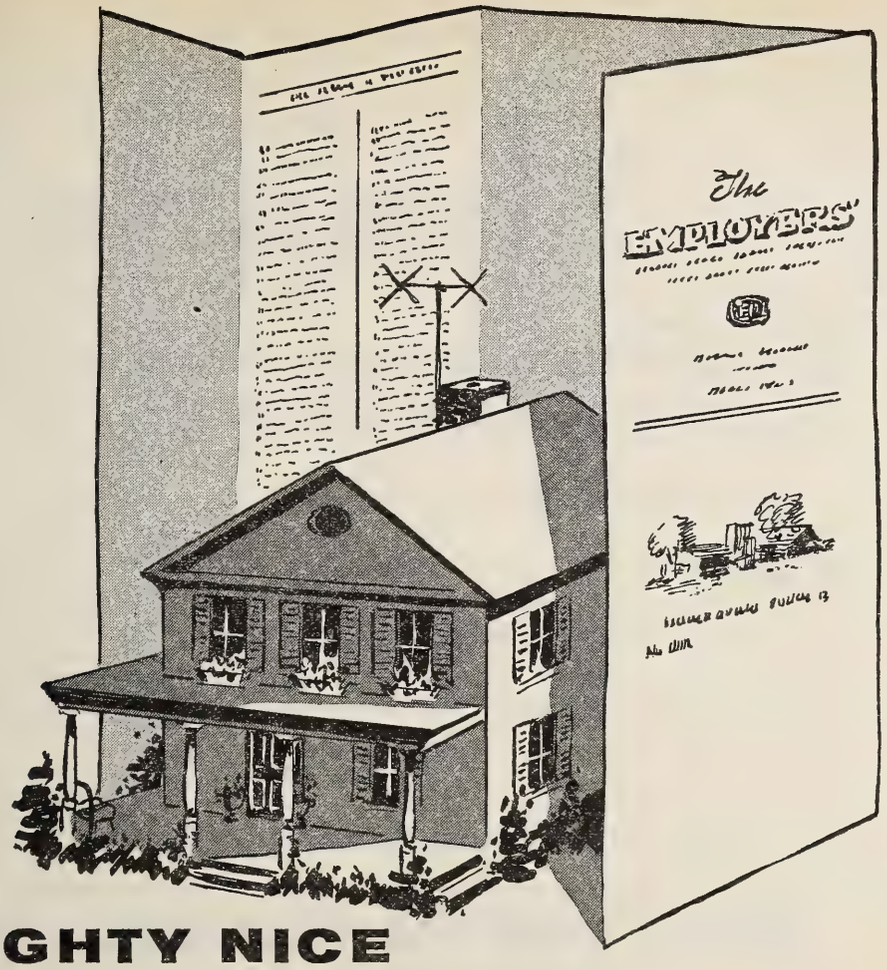
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A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the Concertino, consisting in the concerti grossi of two violins and 'cello who in turn must control the body of the orchestra, the *ripieno* or concerto grosso, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the differ-





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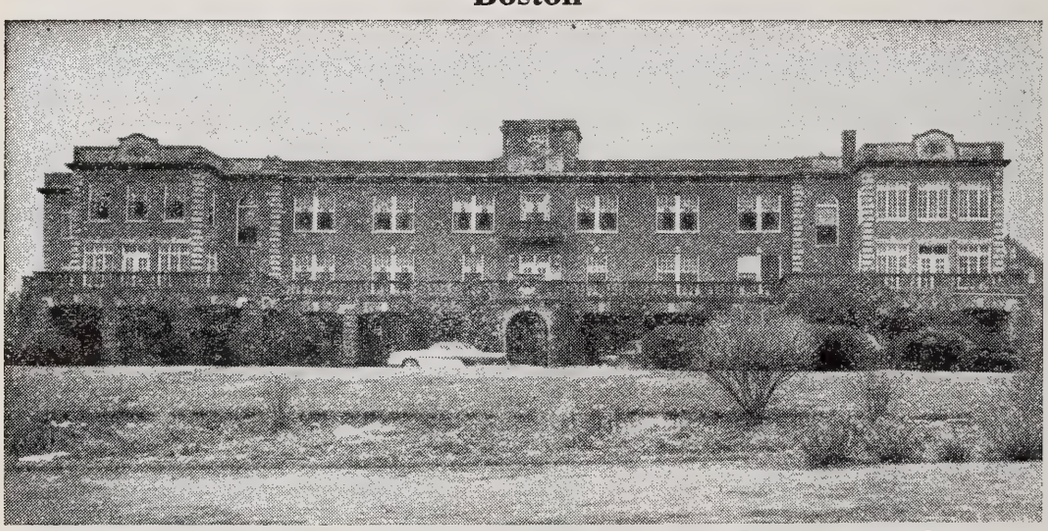
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ent bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the Concertino and of the Grosso.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The most recent performances at the Boston Symphony concerts were on November 10–11, 1950.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an





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appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for a premature attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his



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first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] – Today, Monday, Robert has about finished his symphony; it has been composed mostly at night – my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."*

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*

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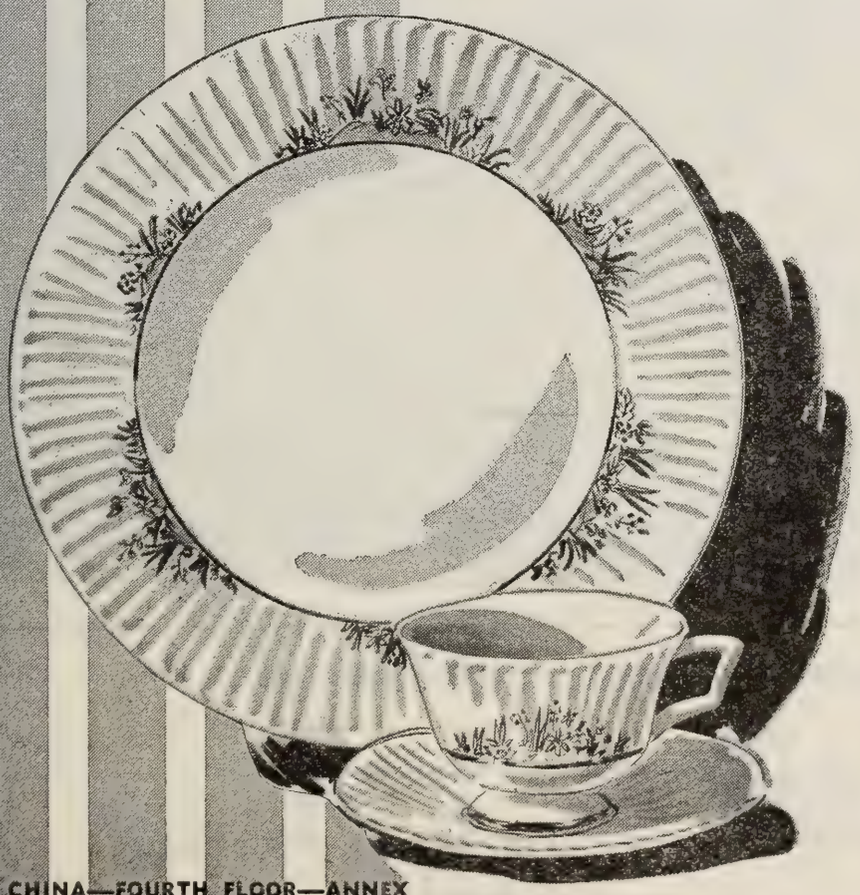
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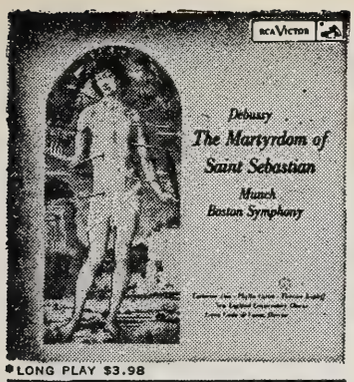
CHINA—FOURTH FLOOR—ANNEX

Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I



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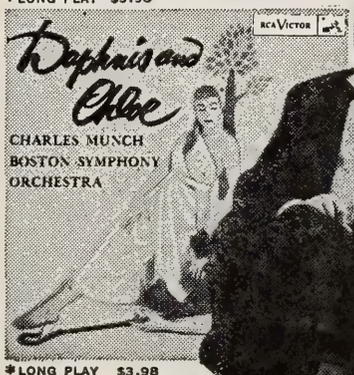


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should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband!



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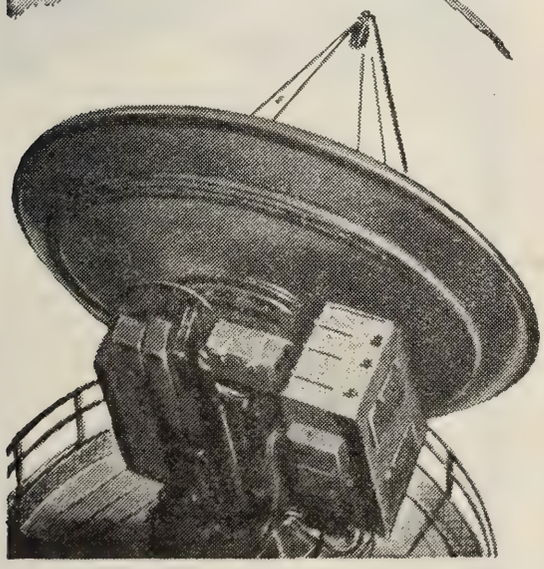
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If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most



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important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensi-

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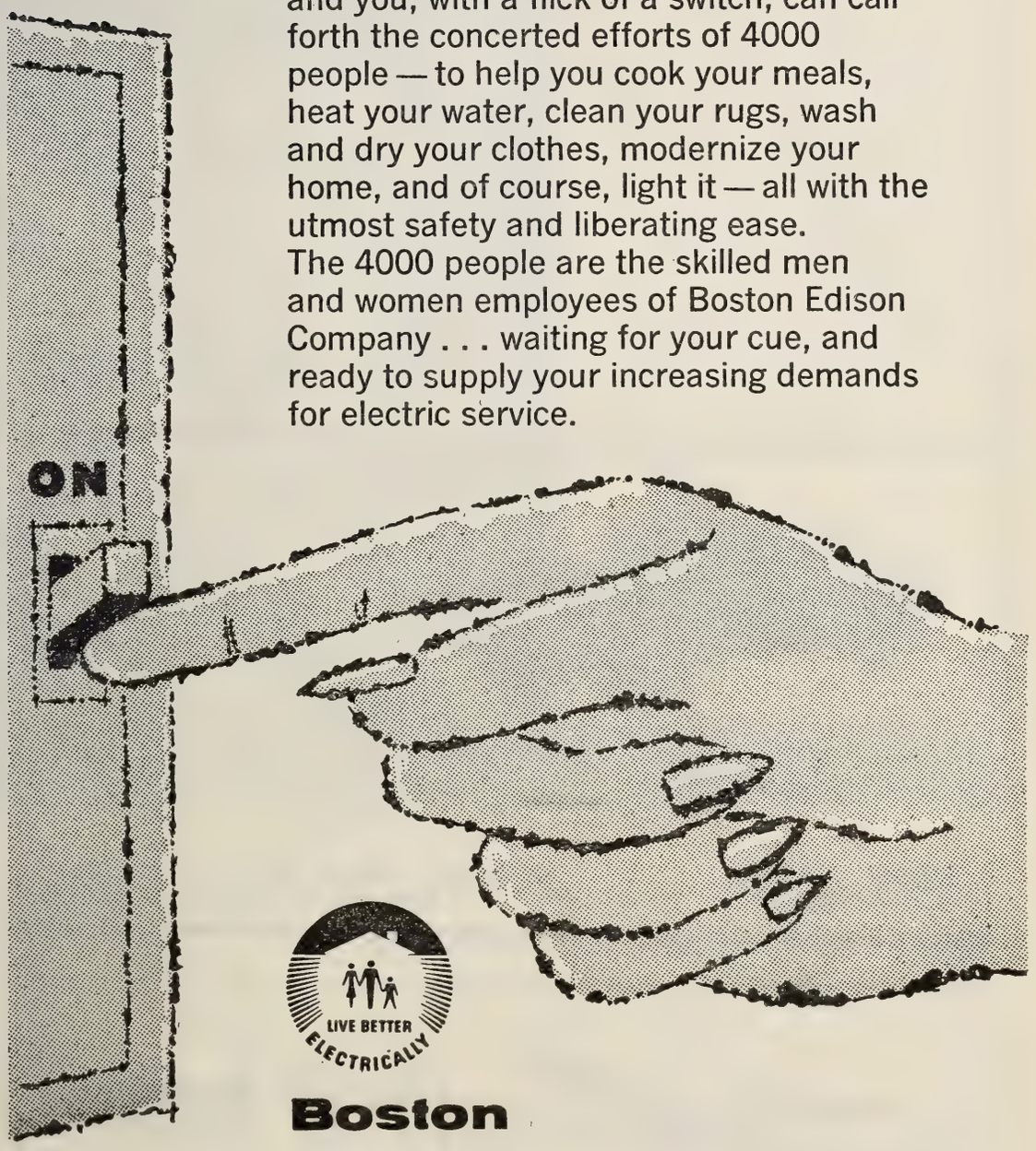
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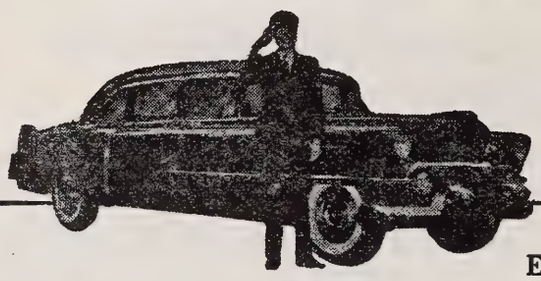


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tive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main



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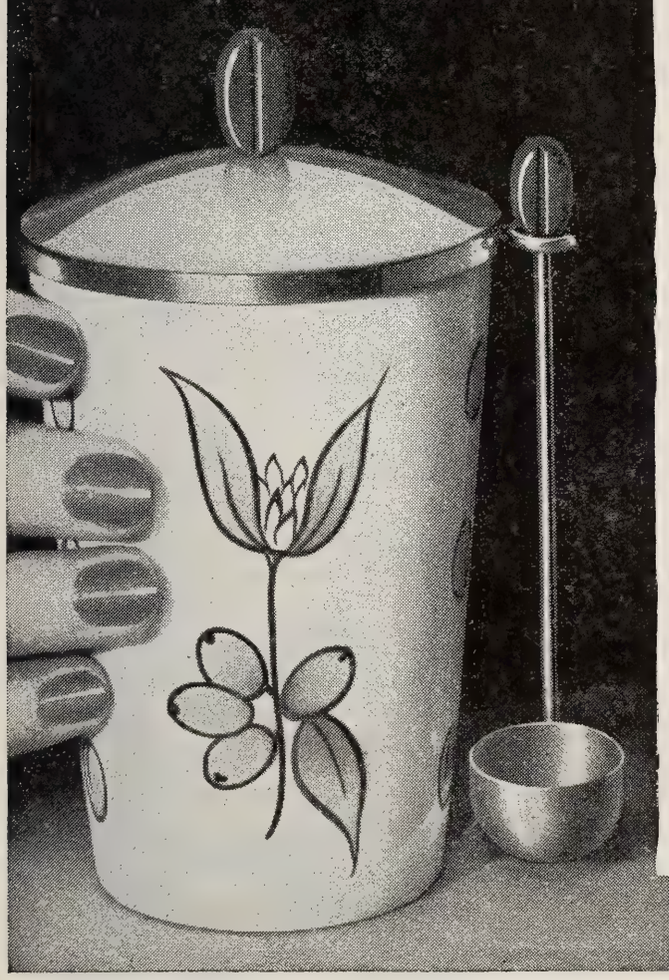
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theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo."



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(*Continued from page 1048*)

CONCERTS IN APRIL

Jean Martinon will repeat his program next Sunday afternoon and Tuesday evening in Symphony Hall. On Thursday, April 4, the last regular Open Rehearsal of the season will take place. Isaac Stern, as soloist on April 5 and 6, will play with the orchestra both the E-flat Violin Concerto by Mozart and the Second Violin Concerto by Prokofieff. The Concerto of Mozart, which is numbered 6, has been played at these concerts once before by Jacques Thibaud in 1921. This is a posthumous concerto of which the original manuscript has been lost. It was revived and often played by Eugene Ysaye and later by Thibaud. *La Péri* by Dukas on this same program has not been played here since 1935.

The final concert of the series in Sanders Theatre, Cambridge, will take place on Tuesday, April 9, when Dr. Munch will perform Tchaikovsky's String Serenade and Strauss' *Ein Heldenleben.*

Pierre Monteux, as the last guest conductor of the season on April 12, 13, 14, will conduct two works—Tchaikovsky's Fifth Symphony and Stravinsky's *Le Sacre du printemps.*

On Thursday afternoon and Saturday evening of Holy Week (April 18–20) Dr. Munch will direct the second part of Bach's Passion According to St. Matthew. The Orchestra will be assisted by the choruses of Harvard and Radcliffe and the following soloists: Adele Addison, Soprano; Florence Kopleff, Alto; John McCollum, Tenor; Mack Harrell, Baritone; James Joyce, Bass.

In the last pair of concerts on April 26–27, Beethoven's Ninth Symphony will be performed with the Chorus Pro Musica under the direction of Alfred Nash Patterson. The soloists will be: Mariquita Moll, Soprano; Martha Lipton, Alto; John McCollum, Tenor; Mack Harrell, Bass. The program will open with the choral *Te Deum* by Henry Barraud. This program will be prepared at an extra Open Rehearsal on the previous Thursday, April 25.

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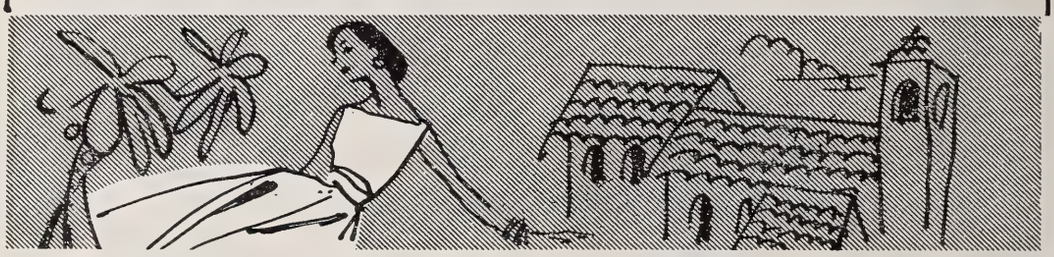
Martinon composed his *Hymn to Life* in 1943 and 1944. It had its first performance in 1944 by the *Orchestre de Concerts Pasdeloup* under his direction. The orchestra is as follows: 3 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, tenor saxophone, 4 horns, 4 trumpets, 3 trombones and tuba, 2 harps, timpani, percussion (celesta, glockenspiel, xylophone, bass drum, cymbals, suspended cymbals, side drum, tambourine, triangle, wood block, whip, tam-tam) and strings. (There is an optional part for the *ondes martenot,* not used in the present performances.)

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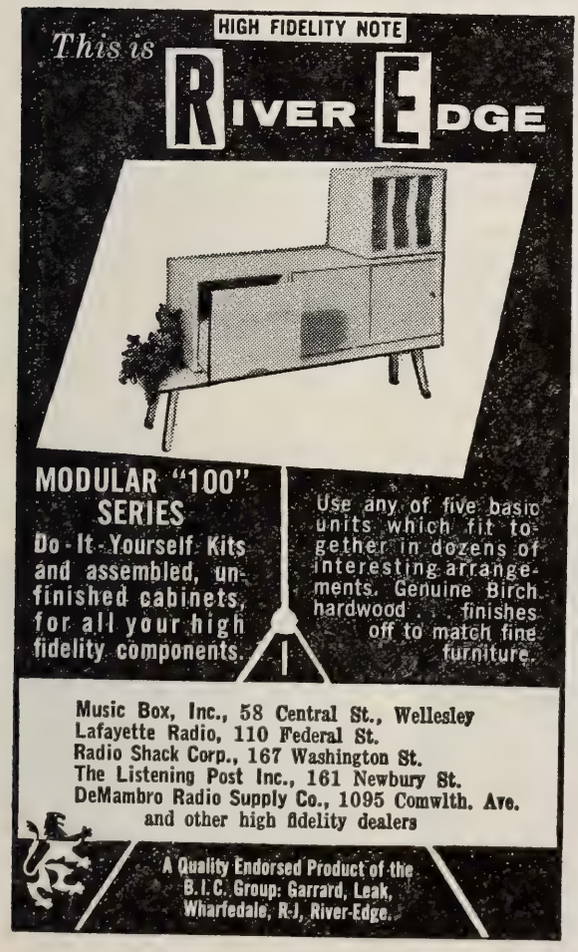
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as it combines gradually, growing upon the central core and finally expanding towards the Infinite. This 'Life' expends its force through the perpetual movement of Time in that part of the universe apparent to man. The inexorable rhythm of life develops in variable surroundings from the favorable to the stressful, but power and joy are always the nature of its vital exuberance and the course of its divine substance. The work concludes with a hymn of man to the glory of life and man here returns sad of heart and in trepidation at his place in the impenetrable bosom of the universe. It is an inordinate problem leaving the work with an immense interrogation point, not one of doubt, but of supplication to God. Musically, the prelude takes the form of embryonic themes which gradually become defined, emerging from primitive silence into a great flood of sound. The *mouvement perpétuel* resembles a symphonic first movement involving a new musical annotation in an accumulation of rhythmic intricacies. The Hymn is presented in the form of a chorale by the brass, set against the warmer





voices of the woodwinds and the more impassioned impetus of the strings. The close is not in the classical tradition but dies away as if projected into the Infinite."

The composer wishes to add that in spite of this esoteric description the work is essentially "absolute" music and should be able to stand independent of metaphysical commentary.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent ones April 10–11, 1953, Pierre Monteux conducting on each occasion.

In the present performances M. Martinon will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE'S scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan

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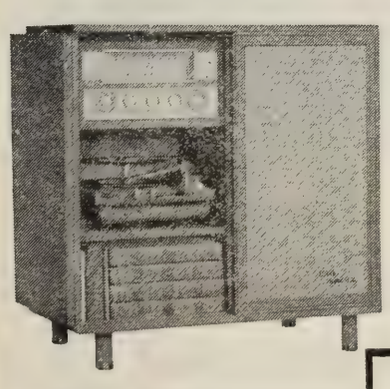
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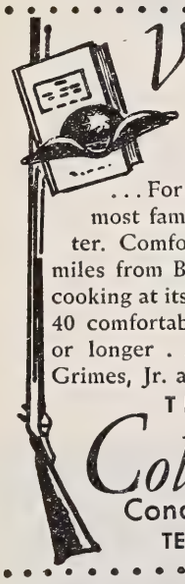
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Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï



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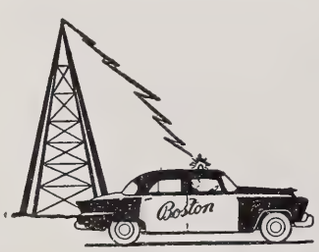
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dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

• •

How two Russian geniuses met and collaborated to their mutual glory in the "Fire-Bird" is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called *'Feu d'artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden



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apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar

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prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

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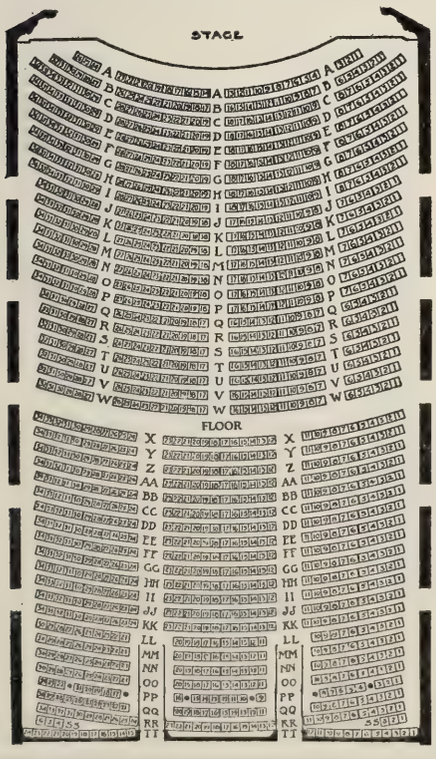
Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and

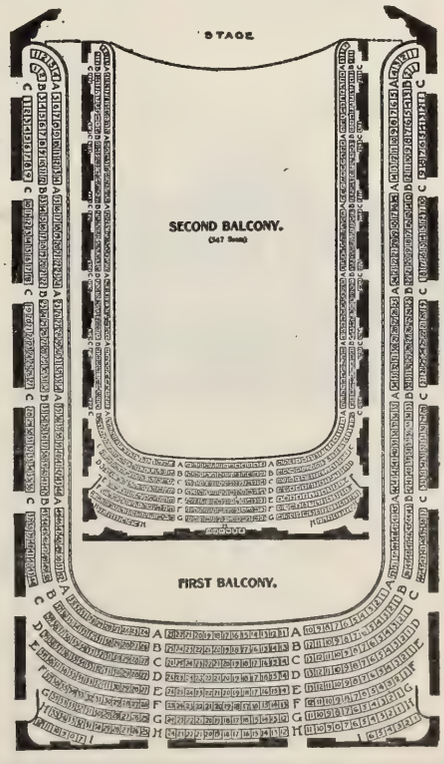
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the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

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"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

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Exhibition
New Music at Tanglewood
A Word Portrait

EXHIBITION

The collection of paintings, representing the work of Berkshire artists, has been assembled by D. R. Davis of the Tyringham Gallery, and is now on view.

* *

NEW MUSIC AT TANGLEWOOD

The Berkshire Festival at Tanglewood next summer, the twentieth to be given by the Boston Symphony Orchestra in Berkshire County, has been designed by Charles Munch on a double plan. Contemporary music of importance will be included in each of the "Shed" weeks by the full Orchestra (July 19–August 11). Each of the six weeks of the Festival will be devoted largely to one of the great composers of the past—Bach (July 5, 6, 7), Mozart (July 12, 13, 14), Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), Beethoven (August 9, 10, 11).

Guest conductors will be Carl Schuricht, who visited Boston last December as the conductor of the Vienna Philharmonic Orchestra and who will lead the Boston Orchestra for the first time, and Pierre Monteux. (This will be Mr. Monteux's sixth successive season as guest at Tanglewood.)

As soloists, Isaac Stern will be heard in the violin concertos of Beethoven, Brahms and Tchaikovsky. Rudolf Serkin will be heard in the Second Piano Concerto by Brahms. Samuel Mayes will play in Tchaikovsky's Rococo Variations (the restored original version), Joseph de Pasquale in Berlioz's Harold in Italy. Lukas Foss and Seymour Lipkin will be piano soloists in the Bach week; concertos and other works involving soloists by Bach and by Mozart will be played by principals of the Orchestra. These and the vocal soloists, as well as the groups to appear in the Wednesday Evening series of six chamber music concerts, will be made known when the orchestral programs in detail are listed in these columns next week.

During the first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of this year.

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Dr. Munch will conduct Stravinsky's *Canticum Sacrum* for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on September 20, 1956, and will have its United States première at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft. Dr. Munch will also present Stravinsky's ballet *Jeu de Cartes* on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct *Le Sacre du Printemps*.

On the following weekend (July 28) Pierre Monteux will present two works of Paul Hindemith, the Overture *News of the Day* composed in 1930, and *Mathis der Maler*. Mr. Hindemith was visiting composer at the Berkshire Music Center in its first two seasons of 1940 and 1941.

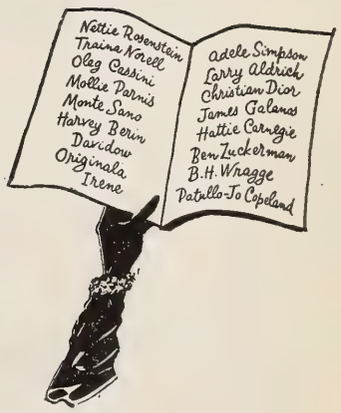
On Friday evening, August 2, Carl Schuricht will conduct the American première of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theatre. This work, which was composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony Orchestra. Mr. Schuricht will present the work of another modern German composer on his program of Saturday, August 10, the *Konzertante Musik* of Boris Blacher. This piece has been performed in the United States several times by the Berlin Philharmonic under Herbert von Karajan, and in March, 1956, by Alfred Wallenstein and the Los Angeles Philharmonic. Boris Blacher succeeded Werner Egk as director of the *Hochschule für Musik* in Berlin in 1953, and was composer in residence at the Berkshire Music Center in 1955.

Charles Munch will also present the following works of contemporary composers: *Medea's Meditation and Dance of Vengeance* by Samuel Barber (a composer in residence at Tanglewood in 1947) on Saturday evening, August 3; the Fifth Symphony by Walter Piston on Sunday afternoon, August 4; Arthur Honegger's Symphony No. III (*"Liturgique"*) which was last performed by the Boston Symphony Orchestra in the Cathedral at Chartres during its European trip in 1956 (Mr. Honegger was a visiting composer at Tanglewood in 1947); and, to open the final concert

(Continued on page 1131)



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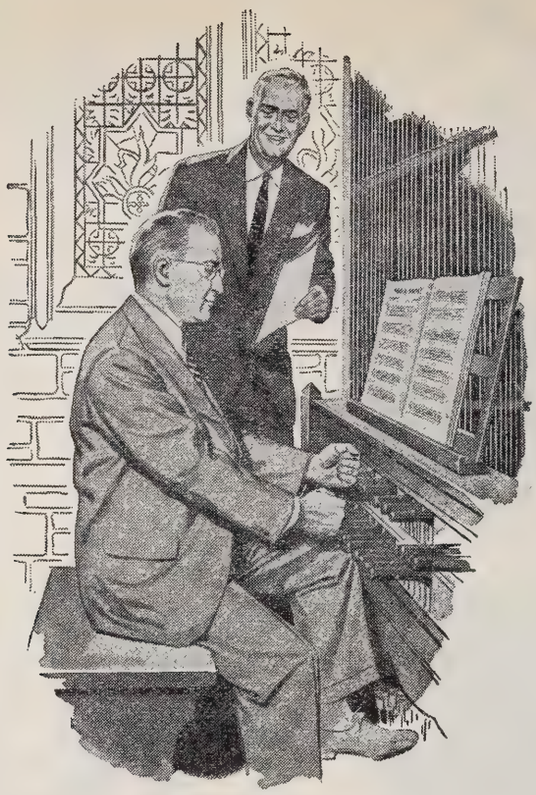
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Twenty-first Program

FRIDAY AFTERNOON, April 5, *at* 2:15 *o'clock*

SATURDAY EVENING, April 6, *at* 8:30 *o'clock*

Kornsand ..... "Metamorphosis"
Recitative — Air — March — Jig — Fugato — Finale
(*First performance*)

Mozart ..... Violin Concerto in G major, No. 3, K. 216
I. Allegro
II. Adagio
III. Rondeau: Allegro

INTERMISSION

Dukas ..... "La Péri": Poème dansé

Prokofieff ..... Violin Concerto No. 2, in G minor, *Op.* 63
I. Allegro moderato
II. Andante assai
III. Allegro ben marcato

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10:10 o'clock on Saturday evening.

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METAMORPHOSIS

By EMIL KORNSAND

Born in Colmar (Alsace), February 12, 1894

Metamorphosis was composed in 1955 and is having its first performance. The following instruments are called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 3 trumpets, 2 trombones and tuba, timpani, percussion (glockenspiel, tam-tam, bass drum, cymbals, triangle, snare drum) and strings.

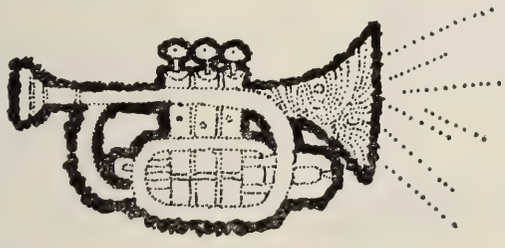
THE composer explains that he has chosen the title *"Metamorphosis"* for two reasons: "In 1955, during my vacation, I decided to rewrite my Air and March for Trombone and Orchestra* and develop it into a strictly orchestral piece. This more elaborate and colorful version is a metamorphosis since it has grown out of the earlier form like a butterfly out of a pupa. It contains six sections (Recitative – Air – March – Jig – Fugato – Finale). The second reason for calling this work a metamorphosis is its form for which I could not find a more appropriate name – the usual term 'theme and variations' would not give a sufficient indication of its nature.

* This work was composed for John W. Coffey, a member of the trombone section of the Boston Symphony Orchestra from 1941-1952.

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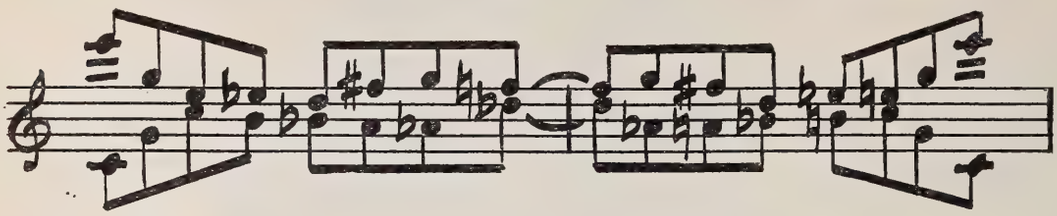


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"There are two themes, both stated in the Recitative together with intermittent quotations of a kind of *leitmotiv,* consisting of the twelve tones of the chromatic scale arranged in a strictly symmetrical order:



"In the following Air this *leitmotiv* becomes a continuous texture as a background on which the two themes are embroidered in a broad cantabile. The March employs mainly the first theme, while in the Jig the second theme is more in the foreground. This section is in the nature of a development leading to the Fugato which is a bridge to the Finale. The Finale opens with the recapitulation of the March theme and breaks off suddenly to give way to a scherzo-like episode in which now the *leitmotiv* has grown to a full-sized theme. Then follows a surprising E-major in which the *leitmotiv,* heard from the glockenspiel, flute and clarinet, is cut off halfway with two abrupt measures of the March."

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. . . THAT Igor Stravinsky's *Symphony of Psalms,* completed in 1930, carried this notation: "composed for the glory of God and dedicated to the Boston Symphony on the occasion of the fiftieth anniversary of its existence"... that the world première of the *Symphony,* originally scheduled for Boston, was deferred because of an illness of Serge Koussevitzky's . . . that this delay caused the premiere to be given in Brussels, six days before the work was finally performed at Symphony Hall?

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Emil Kornsand, a member of the first violin section of the Boston Symphony Orchestra, first came to this country in 1938 as a member of the N.B.C. Orchestra under the direction of Arturo Toscanini. In the following season he joined the viola section of the Boston Symphony Orchestra. It was in the first season of Charles Munch (1950) that he changed his position to violinist.

Born at Colmar in the Upper Rhine Valley, Emil Kornsand attended school in Karlsruhe in Baden (Germany). His first instruction on the violin began before his sixth year and continued at the then Grand Ducal Conservatory at Karlsruhe. After his regular schooling he studied violin with Sam Franko, and composition with Wilhelm Klatte at the Stern Conservatory in Berlin. Following the First World War he completed his studies with Karl Klingler (violin) and Friedrich E. Koch (composition) at the State *Hochschule für Musik* in Berlin-Charlottenburg. After fifteen years as *"Kammermusiker"* at the Berlin State Opera he left Germany in 1938 to make the United States his home. In Boston he has composed a number of works in chamber forms.

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VIOLIN CONCERTO IN G MAJOR, No. 3 (K. 216)

By WOLFGANG AMADEUS MOZART

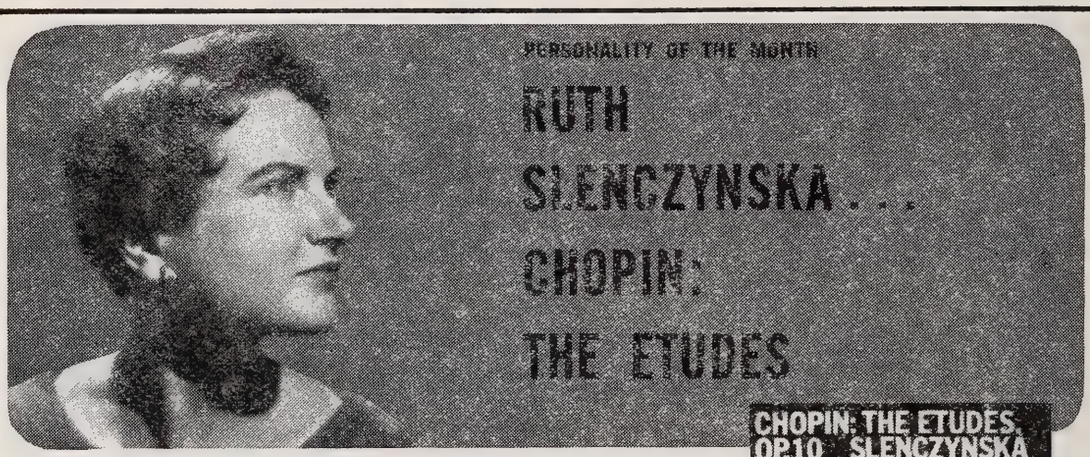
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto was completed September 12, 1775, at Salzburg, according to the inscription on the manuscript. The accompaniment calls for 2 oboes, 2 flutes (in the slow movement only, these replacing the oboes), 2 horns and strings.

The previous performances of the Concerto by this Orchestra were on February 1–2, 1952, when Arthur Grumiaux was the soloist, and on April 15–16, 1955, when Isaac Stern was the soloist.

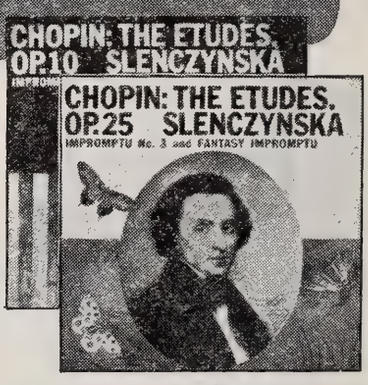
MOZART wrote five violin concertos in Salzburg between April and December 1775.* He composed them presumably as part of his duties as Konzertmeister at the Court of the Archbishop of Salzburg. Why the solo parts, especially in the first three, are lacking in elaborate virtuosity, is hard to explain. The solo parts in certain diverti-

* Of two later ones, which exist only in unauthenticated copies, the "Sixth," according to Alfred Einstein, is at best a "piecing out" by another hand of "hasty sketches" made in 1780, while the "Seventh" (K. 271 A) is of unmistakable Mozartean origin, with equally unmistakable "improvements." It was introduced at these concerts by Yehudi Menuhin, November 10, 1950. "The so-called 'Adelaide' Concerto," wrote Einstein, "supposed to have been written at Versailles in 1766, is, to put it mildly, a piece of mystification à la Kreisler."



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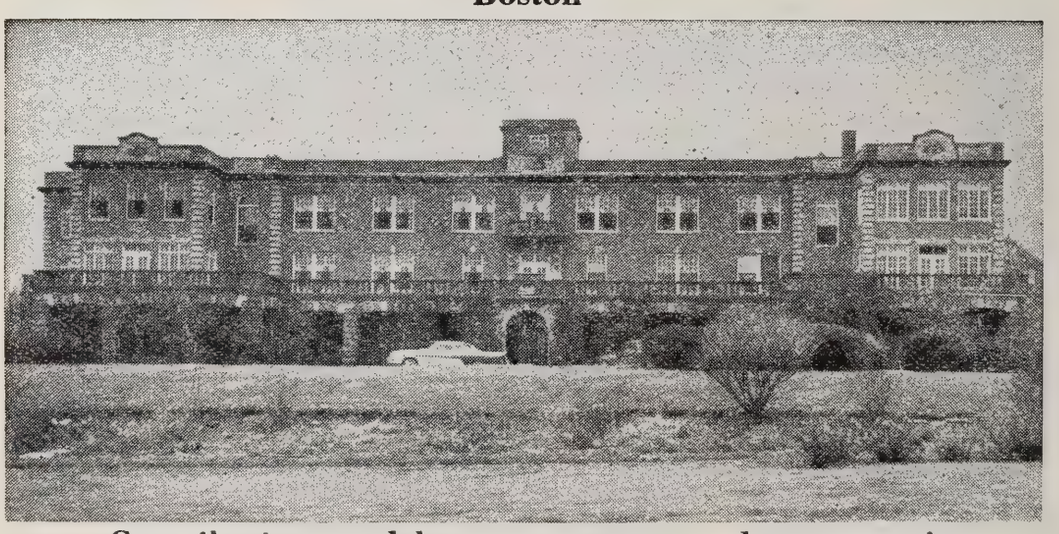
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mentos such as the famous *Haffner Serenade* are more brilliant and difficult. Mozart opens each concerto, for example, by giving the theme to the soloist and first violins together without benefit of the customary flourish where the soloist, like the leading actor in a play, makes his delayed entrance with proper dramatic anticipation. We know that Mozart could acquit himself with great skill upon the violin, although the piano was his chosen instrument. His father was continually urging him to play the violin more often, and when he did so, he seems to have made a dazzling impression. "The first two violin concertos," according to Einstein (*Mozart, His Character and His Work*), "are not well known nowadays, either with amateurs or virtuosi, while the last three rightly form a famous part of the repertoire. What had happened in the three months that separates the second from the third (the latter completed on 12 September)? We do not know. Suddenly there is a new depth and richness to Mozart's language: instead of an andante there is an adagio that seems to have fallen straight from heaven, in which flutes take the place of oboes, and in which the key of D major has a quite new character." Mr. Einstein has pointed out various happy innovations in this concerto such as when, in the adagio, "the solo returns once more to speak with poignant intensity; or when,

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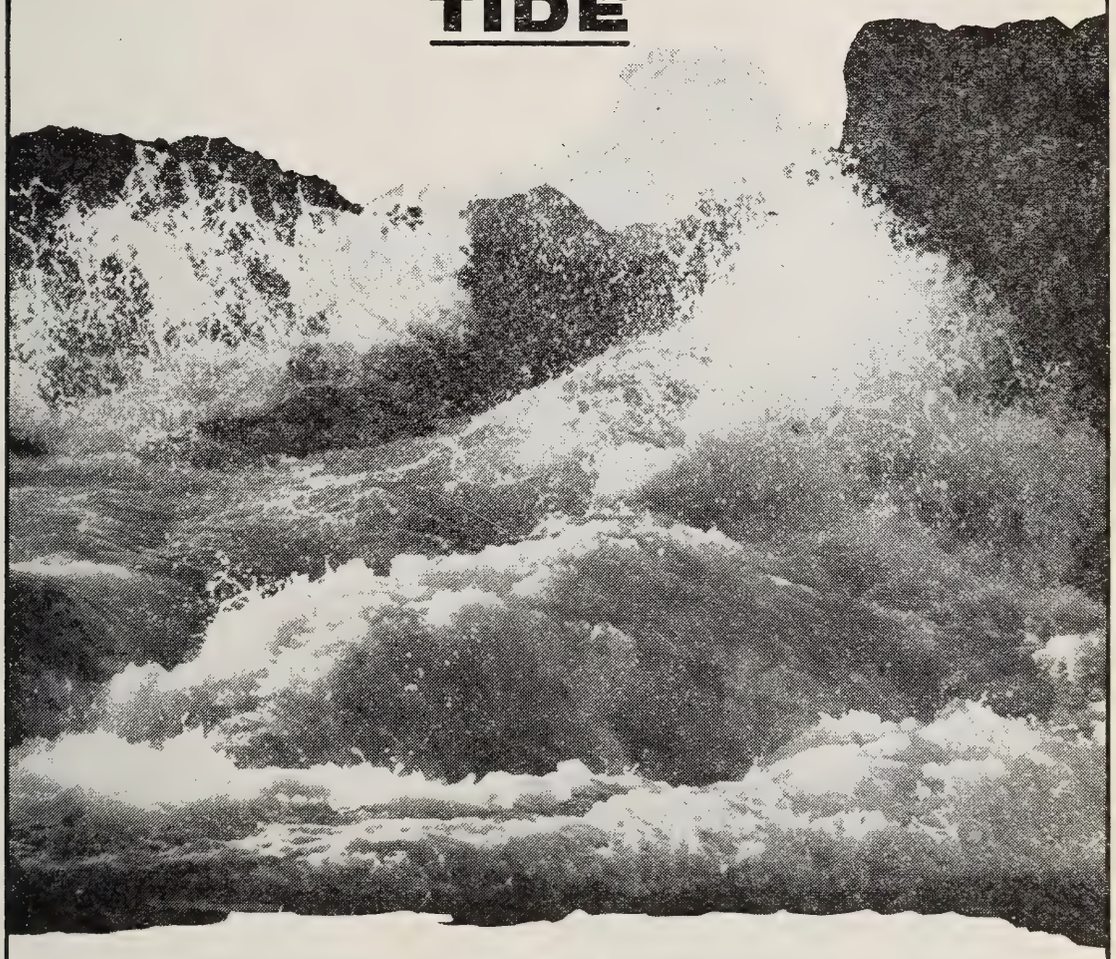
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in the rondeau, the ending comes in the winds, or, in the same movement, humorous or homely and obviously French quotations occur; or when the recapitulation of the magnificent first movement is introduced by an eloquent recitative. Suddenly the whole orchestra begins to speak and to enter into a new, intimate relation with the solo part. Nothing is more miraculous in Mozart's work than the appearance of this Concerto in this stage of his development; but just as miraculous is the fact that the two concertos that follow, the one in D in October and the one in A in December, are on the same high level."

Georges de Saint-Foix also singles out this Concerto as an example of sudden and remarkable development, the more strange in that the concertos were written in such quick succession. He calls this Concerto "already much more sure, more ample, more rich in expression and in musical beauty" than what had preceded, surpassing even "in artistic grasp the piano concertos of the year following." Saint-Foix finds this Concerto to be "entirely under the influence of the French violin music of that time. Not only the finale, with its various episodes which make a veritable French potpourri, but also the splendid song which comprises the second movement from beginning to end, derive plainly and in direct line from the concertos of a Gavaniés or a Guénin."



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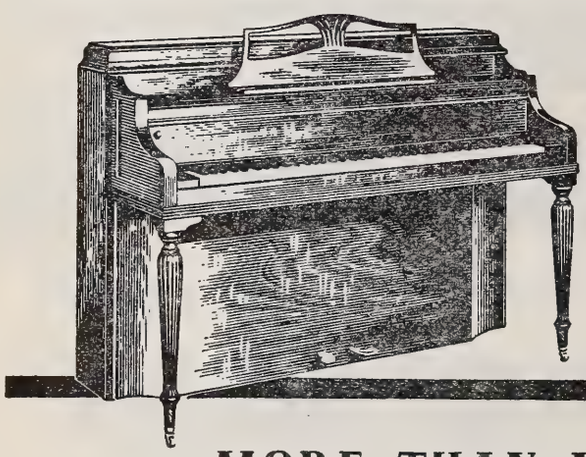
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ISAAC STERN

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. He played Prokofieff's First Concerto with the Boston Symphony Orchestra, January 9, 1948, and the first performance of William Schuman's Violin Concerto on February 10, 1950; Brahms' Concerto, January 23, 1953; Mozart's G major Concerto and Bernstein's Serenade (first performance in the United States) on April 15, 1955.



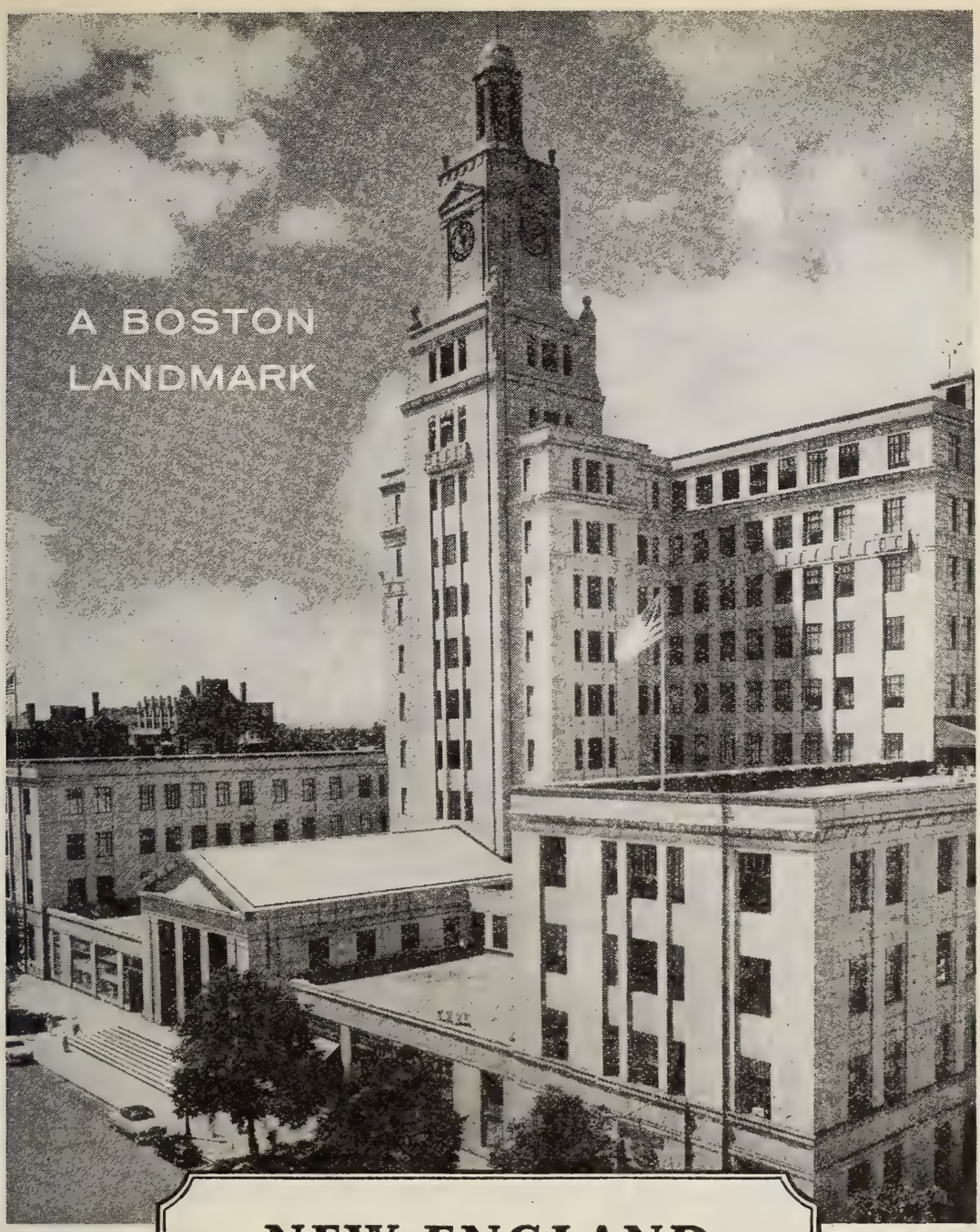
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ENTR'ACTE

PAUL DUKAS

"De bonne grace, de vaste culture, de gaîté, de finesse pénétrante,—la sensibilité frémissante d'un coeur qui n'aimait pas se confier au premier venu."

— Gustave Samazeuilh.

THE house where Paul Abraham Dukas was born was at 10 *rue Coquillère* in the *quartier des Halles,* in Paris, the date October 1, 1865. His father, Jules, was employed in a bank, but was a man of considerable literary culture, the possessor of a fine classical library which would later fully serve the composer and account for his pursuit through life of lofty literary subjects. Although his mother died when he was five years old, she was a pianist of skill and understanding, whereby music continued as a respected art in the Dukas household. Paul was taught piano as a matter of course and at the age of fourteen surprised his family by setting a verse of Racine's *Esther* to music. He was accordingly enrolled at the *Conservatoire,* was found "subversive" by Théodore Dubois in composition; nor did he fare better in the piano class of Mathias which he had entered at the insistence of his father, who envisioned him as a pianist, not as a composer. The young man, more absorbed in discovering music than in his studies, spent his

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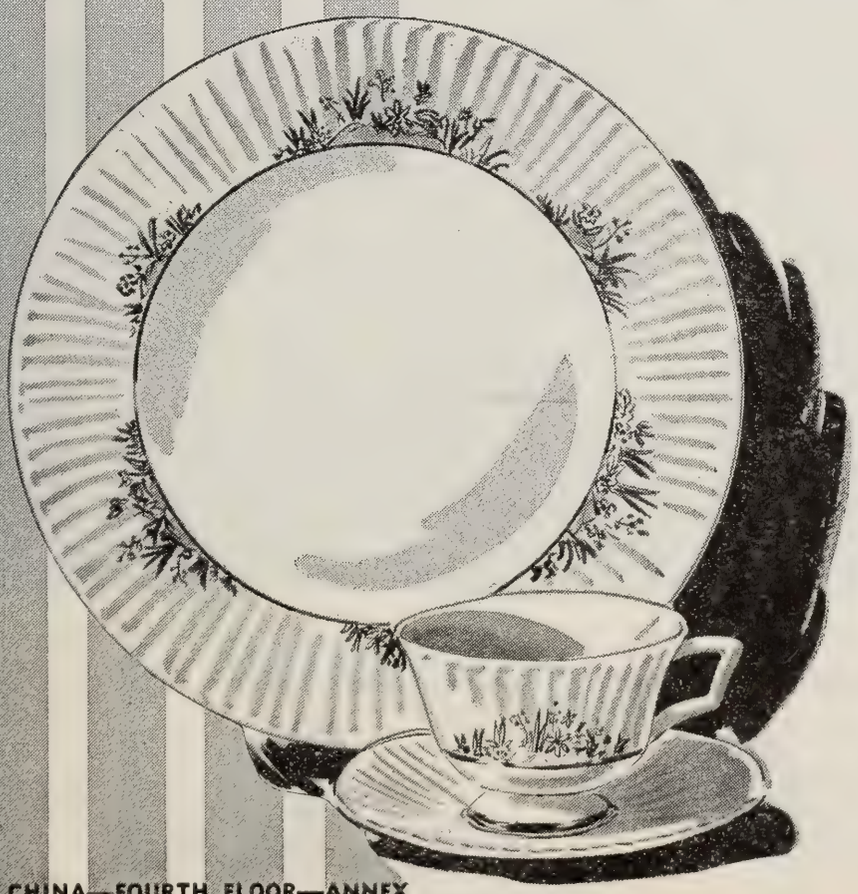
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CHINA—FOURTH FLOOR—ANNEX

time in aggressively vaunting his favorites which his teachers did not approve — Berlioz, Wagner, or that delightfully shocking piece, Chabrier's *España,* which appeared in 1883. It was in listening to the orchestra rehearsals at the *Conservatoire,* or even occasionally taking part in them, rather than in the traditional class instruction that he picked up the points a composer needs to know.

His interests soon ranged outside of the *Conservatoire.* He formed a friendship and acquired a great admiration for Vincent d'Indy, fourteen years his senior, whom he forthwith regarded as *maître.* He attempted overtures to *King Lear* and to Goethe's *Götz von Berlichingen.* He definitely progressed in the composition class of Guiraud, where Debussy, three years older than he, was a fellow pupil. A visit to Bayreuth in 1886 exposed him to *Tristan* and *Parsifal,* and drew him into the circle of French Wagnerians. His admiration for Wagner, a recurrent subject in his published criticisms which were to begin in 1892, shows none of the protective apprehension of the Francophiles about that colossus. Dukas, embraced by his colleagues



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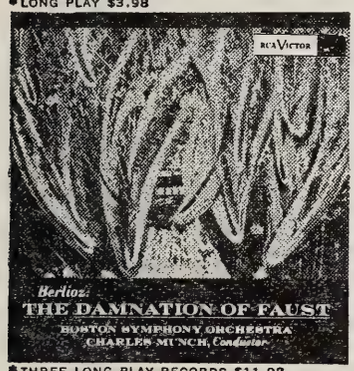
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in the *Société Nationale,* shared neither their factionalism nor their chauvinism.

He fulfilled his military service in 1889–1890 and in 1891 in Paris composed the first of his works which he allowed to survive, the Overture to Corneille's *Polyeucte.* It was performed at the *Concerts Lamoureux* in 1892, was favorably received, and found further performances. The composer, characteristically, was not content to rest on his success and to try to repeat it. Having thus begun a career, he was evidently bewildered at his inability to find the next step. He wrote to d'Indy in 1894 that the stigma of appearing to do nothing bothered him less than the necessity to "do better." He confessed his discouragement at living among literary "chimeras," "monsters" of the imagination which preyed upon his fantasy and could not find a place in his musical plans. He at length tried his hand at a Symphony in C major, which was performed at the *Concerts de l'Opéra* in 1897. It was coldly received at first, praised by his friends and performed later with more success. Five months after the first performance of the Symphony, he came forth with a scherzo on Goethe's poem *Der Zauberlehrling* (*L'Apprenti sorcier*), which was performed in a concert of the *Société*



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Nationale, together with music by his colleagues, and conducted by himself. It was a "veritable triumph," according to his biographer, Georges Favre.

Instead of following this with another orchestral work, Dukas composed his Piano Sonata in E-flat minor, which Édouard Risler introduced on May 10, 1901. There was more friendly approbation. Debussy, then first trying his hand at criticism, wrote: "Paul Dukas is the master of his emotions and he knows how to avoid pointless clamor; he therefore never allows himself the parasitical developments which so often dissipate things of great beauty."

After *L'Apprenti sorcier,* and in spite of his success, Dukas wrote nothing more for orchestra alone. The stage was his ambition. After abandoning an attempt at an opera on an Indian legend, *L'Arbre de Science,* he found a subject which really delighted him — Maeterlinck's *Ariane et Barbe-bleue.* It was produced at the *Opéra Comique* on May 10, 1907, with Georgette Leblanc, Maeterlinck's wife (who would like to have sung Mélisande) singing the part of Ariane.



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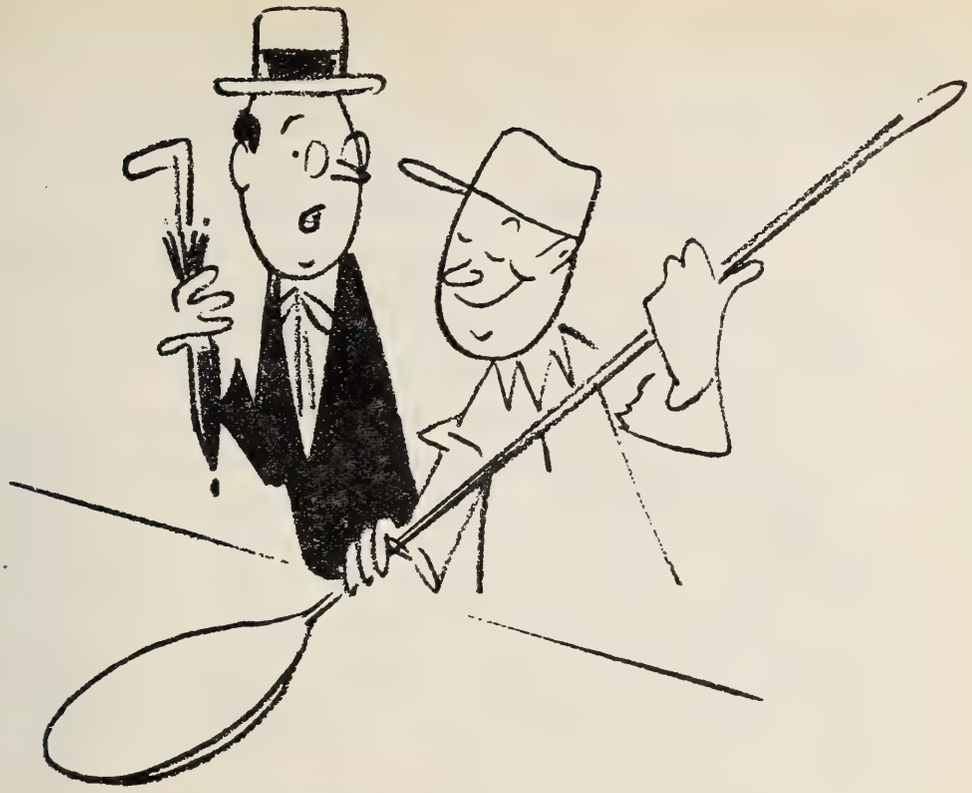
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Most of the criticisms were unfavorable. The opera was accused of too close a resemblance to *Pelléas.* The adherents again rallied to his side. D'Indy wrote: "I consider this work as the most powerful manifestation of dramatic music which has been produced since the Wagnerian dramas" (a provocative statement at a moment when Strauss' *Salome* was a universal topic and *Pelléas* was very much in the public mind!). In spite of this characteristically biased remark, in spite of the emergence of a spontaneous group of *"Chevaliers d'Ariane"* which might have well turned ridicule upon the opera instead of helping it, *Ariane et Barbe-bleue* held the stage.

Lenient toward other composers in his critiques, warmly encouraging talent in his pupils, he became more severe than ever as a critic of his own efforts. "I have lost a bet," he wrote to Pierre Lalo in 1911, "and in payment I have promised to write a pantomime, ballet, *scène dansé,* call it what you wish. I shall show it to you. But if you find it too bad, so much the worse for my debt, I'll destroy the manscript, which is all it deserves." Lalo and d'Indy seized the manuscript of *La Péri* and saved it from the flames. It was produced in 1912, again with success.

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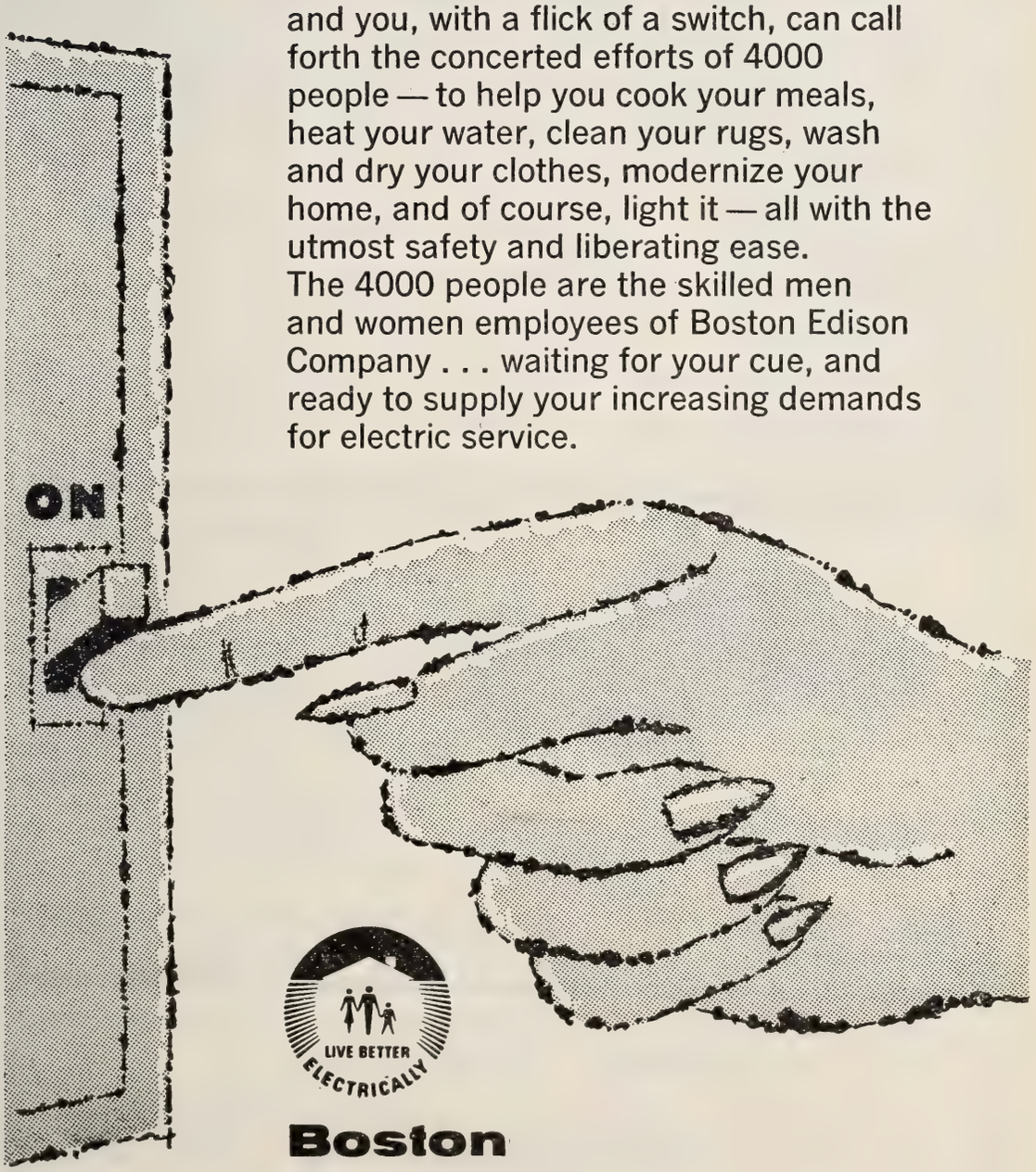
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La Péri was his last large-scale work, the last music he wrote and allowed to be heard, except occasional fragmentary pieces for piano or voice. In the twenty-four years which were to follow, Dukas lived a busy and congenial musical life. He composed much music – how much we cannot know, for the greater part of it he destroyed. He contributed many criticisms to various periodicals, attending concerts and reviewing them fairly steadily from 1892 to 1932.* He taught, and was considered a helpful and stimulating teacher. He was surrounded by warm friendships. His music, on those few occasions when he composed such a work as *La plainte au loin du faune* for piano in memory of Debussy, was applauded, repeated, praised. The grumblings of a few critics were overborne by the eulogies of such prejudiced ones as Pierre Lalo, Robert Brussel, Gabriel Fauré, Vincent d'Indy, who wrote for *Le Figaró* at that time. Indeed, discordant notes seemed never to have entered into his life. No competent writer could deny his skill and taste as a composer.

He was heartily included in the efforts and performances of the *Société Nationale.* As a critic, he never used censure or ridicule. He

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* *Revue Hebdomadaire* (1892–1901); *Gazette des Beaux-Arts* (1894–1902); *Chroniques des arts et de la Curiosité* (1894–1905). In later years he wrote for *Le Quotidien, La Revue Musicale,* and others.



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plainly enjoyed good music wherever it was performed, took pains to bring out the good points: to dwell upon a composer was in itself a compliment. He wrote warmly and at length about new French works as they appeared, — those by Saint-Saëns, Gounod, Debussy, Franck, Fauré, d'Indy, Charpentier, Ropartz, and many others. It was a span of years which enabled him at first to push the belated recognition of Berlioz and the earlier masters, at last to extend his welcome to such disruptive novelties as Stravinsky's *Sacre* or *Les Noces*. Among the classics his admiration never flagged. About composers beyond the Rhine he wrote reasonably and with a sober attempt to be fair. Strauss he gave his just due at once. Like a true Frenchman of the period, he could not swallow Brahms. On hearing and reviewing the Second Symphony, he conscientiously praised at length its "*architecture sonore*, always ingenious, often interesting (in the narrowest sense of the word), never moving or poignant." As a critic Dukas was simply and honestly reporting that the music had left him cold.

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(*Continued from page 1100*)

of the Festival on Sunday afternoon, August 11 (the concert which will close with Beethoven's Ninth Symphony), Dr. Munch will perform *Quiet City* by Aaron Copland, Chairman of the Faculty of Berkshire Music Center.

• •

A WORD PORTRAIT

On the news of the death of Paul Dukas in the spring of 1935, the French critic, Henri Prunières, wrote retrospectively about the composer who had long been his close friend, as follows:

"What a delightful person was this great musician! I recall with emotion the memory of conversations when, in his work-room on the Rue Singer, with windows opening over shaded gardens, he would turn back to the years of his youth, speaking to me of Debussy and Albeniz. 'They were so nice,' he would say — 'they were artists those two!' And he dwelt upon the artistic probity of Debussy, who preferred to eat less and live in discomfort rather than to give to the world a work like the opera *Rodrigue et Chimène* which did not satisfy him, but would have helped him out of embarrassment.

"What was most striking in Dukas was his horror of attaching importance to himself. We know the part he played in the formative development of the two greatest masters of the Spanish school: Albeniz and Manuel de Falla. The latter has never missed a chance to recall how precious the advice of Dukas had been to him, and how it had helped him to find himself during his stay in Paris. Dukas was annoyed when these things were repeated to him. 'No, that is absurd—he came to see me, we joked and that is all.' And he would begin to praise de Falla, that born artist, so noble, so proud, so generous; or his beloved Albeniz whom he remembered with such a glow of tenderness. Time passed quickly listening to him. I can still see him striding across his studio, stopping, starting, opening a score to exemplify his point, or sitting at the piano to strike some chords, then resuming his promenade—always with a cigarette in his lips, a gleam in his eye, and a mocking smile at the corner of his mouth under the ruddy moustache.

"What was most surprising with him was the unusual and fortunate mixture of satiric wit and good faith. It would have been hard to find a finer spirit, more deeply idealistic, more bent upon rendering service."

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By JAY S. HARRISON

(New York *Herald Tribune,* January 6, 1957)

THERE are several ways of viewing Ernest Ansermet — as a man, musician, conductor or philosopher. In fact, his whole personality derives from a compound of these four humanizing conditions. As a consequence, any discussion with the Swiss maestro is likely to wander, without benefit of any verbal bridge, between ethics, the use of the ninth chord, baton technique and the function of the composer in today's society. At a meeting last week, for example, he began by pointing to Diaghilev's Russian Ballet, with which he was intimately associated from 1915 to 1923.

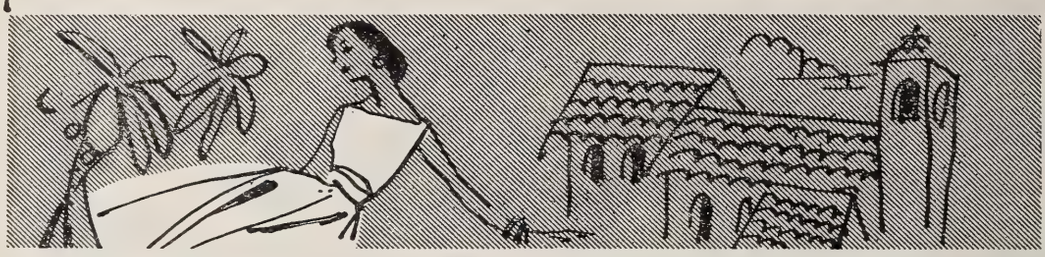
Said Mr. Ansermet:

"The period I spent with Diaghilev was exactly the period in which the great change in ballet repertoire occurred. The first World War, I think, was partly responsible. The war was a sign of something wrong, and the change in art was also a sign that something was wrong. Actually, though, the World War happened at a moment in musical history where everything *had* to change.

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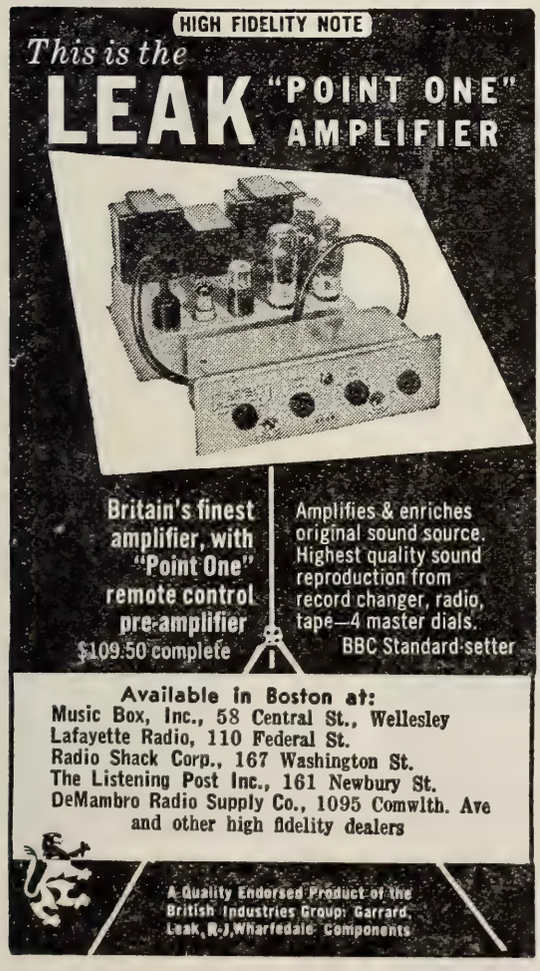
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"Anyway, during the war Diaghilev commissioned Satie, Cocteau and Picasso to collaborate on a ballet. It was called 'Parade.' I conducted the première, and for my troubles was nearly killed by people in the audience throwing fruit and vegetables at me."

Mr. Ansermet, whose record as a conductor of notable premières is virtually unequaled in our century, then went on to explain the reaction of the listeners who first attended "Parade." "They were incensed, I think, because of the cubistic style of the costumes and Massine's choreography which went like this. . . ." So saying, the conductor leaped to his feet and with angular puppet-like gestures circled the room. In a minute, puffing a mite, he returned to his couch.

"But the music itself," he continued, "should have caused the audience no alarm. For it had a number of familiar qualities common to French music. And some of those familiar qualities, I believe, are really faults."

That last statement, spoken by a world-famous interpreter of French music, called for an explanation. Mr. Ansermet gave it.





"You see," he observed, "to a French musician a score is visual — the French have a visual sense of music, they are painters before all. As a result they are attracted by the necessity of repetition and that is why French scores always *look* so neat and clear. But repetition can become a kind of sin, for building music out of sheer repetition is not a true symphonic procedure.

"In other words, the kind of drawing-with-notes that you find in much French music is all right for landscape music, for pictorial music, but it cannot make a symphony. Of course, there are great composers who avoid this . . . Debussy and Ravel, for instance. In the case of Debussy, he is saved because of his instincts for the inner feeling of tonality, for his use and understanding of functional harmony. He got it, I imagine, from Bach.

"Now, if you have a real feeling for harmony, whatever you write takes on an almost classical form. It did with Debussy. Compare his 'Afternoon of a Faun' and D'Indy's 'Symphony on a French Mountain Air.' The former has a wonderful classical symmetry based on the harmonic movement; the latter has a false, calculated symmetry that does not arise out of the music but is imposed on it.

"Take Ravel. He is not Debussy, but he was a great artist who was

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able to escape the folly of repetitions by his art as a melodist. I commend to you the flute solo in 'Daphnis and Chloe.' Examine it closely and you will see that it is based on repetitions of single ideas. But these repetitions are so skillfully altered measure for measure that you don't notice them any more. They are inspired, not mechanical."

Mr. Ansermet paused for a moment before returning to Satie. "Satie," he continued, "was able to compose two or four wonderful measures — but then where does he go? It is for this reason that he wrote much *café-concert* music early in his life, for repetition is the way in which *café-concert* music is made. Yes, in the middle of his career Satie went back to school, to the Schola Cantorum, in the hope that new study in counterpoint would save him.

"And the study did give him more science, more technical assurance. But it didn't stop him from committing the sin of endless repetition, because you cannot go against your nature.

"Yet," he said, "I do not think that the subject can be adequately covered in a few words. I have been working on a book for fifteen years and in it I will explain all my views on the matter in detail. When will it be out? When it is finished, and it isn't yet."

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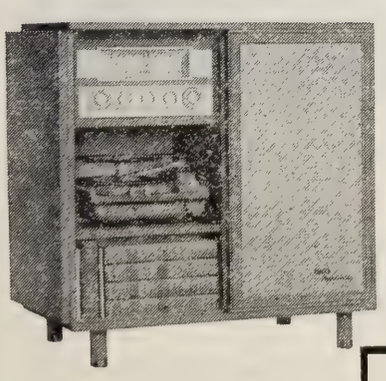
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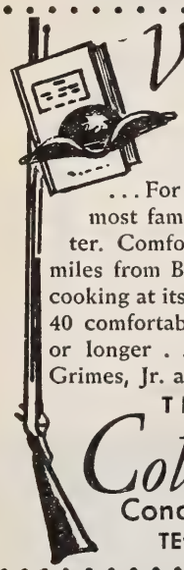
"LA PÉRI: POÈME DANSÉ"

By PAUL DUKAS

Born at Paris, October 1, 1865; died there, May 17, 1935

Dukas composed his "Danced Poem" in 1910 for Trouhanova. She duly performed the title part in the first production, which took place at the Châtelet in Paris in April, 1912. The production was staged by Ivan Clustine, the Lamoureux orchestra assisting; the composer conducted. The part of Iskender was danced by Bekefi. *La Péri* was revived at the Paris *Opéra* in 1921, with Anna Pavlova as the Péri and Stowitts the Iskender. It was introduced as a concert piece in the United States by the San Francisco Symphony Orchestra under the direction of Alfred Hertz on January 7, 1916. There were performances by the Boston Symphony Orchestra, October 25, 1918; October 12, 1923; February 13, 1925; January 27, 1928; October 18, 1935.

The score calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion (side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta), 2 harps, and strings. The score is dedicated to Mlle. N. Trouhanova.



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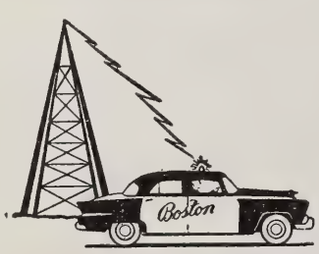
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DUKAS based his ballet on a Persian legend. Henri Prunières, who attended the first production, reported that "the music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, that surround him, is profoundly moving."

Mlle. Trouhanova danced before a formalized stage setting showing golden mountains, crimson valleys, and trees covered with silver fruit. The score contains a description of the action:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings, nor could he find it. At last he arrived at the end of the earth, where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender silently leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

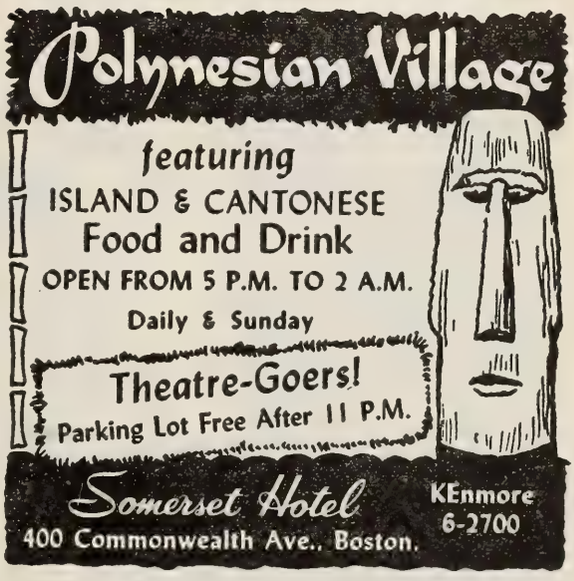
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The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her,

So that the Peri knew the thought of the King, for in the right hand of Iskender the lotus grew purple and became as the face of desire.

Thus the Servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward, swift as a bee,

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight of his eyes.

But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

Dukas has assembled the richest color palette which was available to a composer at the time and he exploits the exotic instruments in rare and unusual combinations. The tonal scene is set at once with divided strings, muted and pianissimo in the high register, providing an "unearthly" and alluring background. There are "remote" horn



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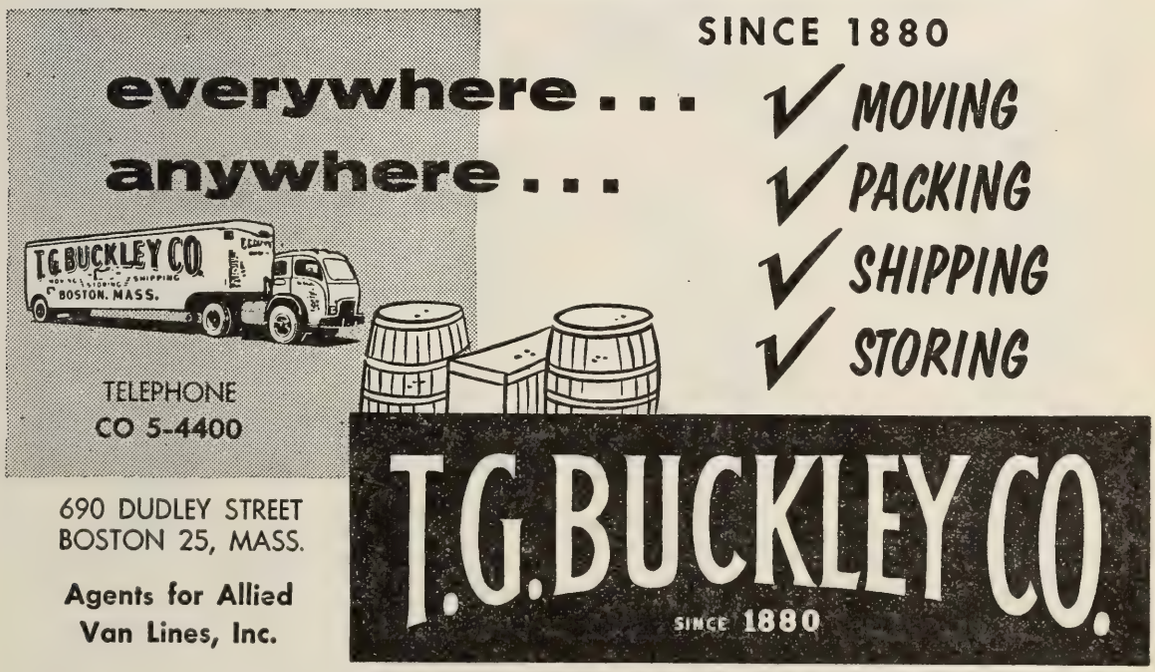
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calls and sinuous figures in the woodwinds, whereby the seductive oriental flavor of the melodic themes is established. The Péri's dance of seduction is at first quietly rather than passionately voluptuous. After the climax, glowing with color, the ballet ends as it began, with strings shimmering at their lofty altitude and finally the horns with their softly gleaming calls. *La Péri* could have been composed only in this period and in France. It is at the peak of "impressionism" in the sense that *"Daphnis et Chloé"* is a sort of peak of orchestral opulence. These two ballets were composed simultaneously and it is unlikely that either composer saw the score of the other at the time. *La Péri* owes much to its immediate past, to Wagner's chromaticism, his harmonic color, to Debussy's rich palette, without having any resemblance to the esthetic purpose of these composers. Melodically there is the "oriental" touch of Rimsky-Korsakov or Balakirev. This score indicates, and the truth is confirmed by the published criticisms of Dukas, that he had listened with an avid and sympathetic ear to all the music that came his way.

In *La Péri,* his richest orchestral score, his style had become indi-



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vidual in its detail, directed by a fine discrimination. The standing wonder is the absence of another large work from this composer after *La Péri,* through the quarter of a century which remained of his otherwise musically active life.

Living to the age of seventy, he allowed to survive only an overture, an orchestral scherzo, an opera, a ballet, two piano works and shorter pieces for piano or voice. He always enjoyed excellent health. When he was married in 1916 his friends hoped that this new felicity would release the strange curb on his creative abilities. How much he may have written after his marriage only to burn it shortly before his death can never be known.* Robert Brussel, who was close to him, has reported many works never completed — a second symphony, a violin sonata, a symphonic poem, a choreographic poem. He planned an opera, *"Le Nouveau Monde,"* and worked hard upon it. He planned music for Shakespeare's *The Tempest,* with or without the stage.

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* An invitation to compose a piece for the 50th anniversary of the Boston Symphony Orchestra in 1930 was answered with a courteous regret.

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Jacques Rouché asked him for a ballet, *"Variations chorégraphiques,"* in 1930 and discussed details. When he pressed the composer for the score, at last, Dukas answered: *"Je l'ai brûlé."*

Many have attempted to account for this fatal trait in one of the most masterly composers of this time. "This voluntary renunciation," wrote Favre, "remains an impenetrable secret. Can we detect in this, as others have, a kind of intellectual asceticism pushed to rigorous lengths? The constant, but chimerical search for absolute perfection? A self-distrust and excess of scruple? A profound respect for his art?" This writer does not attempt to find the answer.

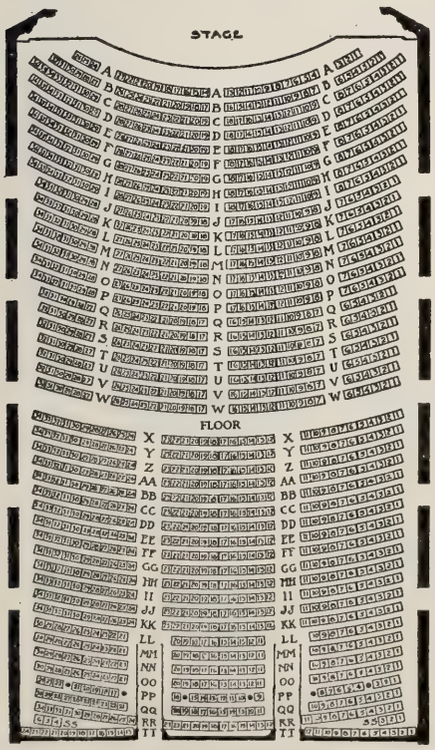
It might well be that this perfected stylist set his goal as high as the great music and great literature which he knew so well, that he could not find what he sought in himself to meet it — what he once called in a discouraged letter to d'Indy *"une accumulation de fluide vital prodigieuse."* The unnamable urge which drove Beethoven, the all-

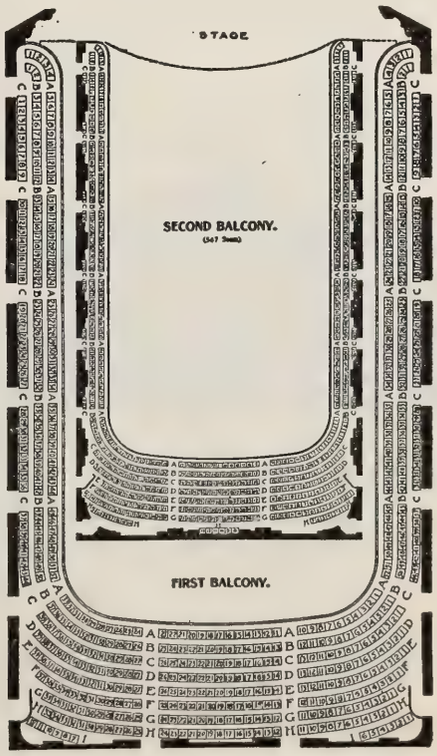
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controlling absorption of Wagner in his legends, of Debussy in his *Pelléas,* he could not summon in himself.

The means were there. His orchestral music reached a sort of color-saturation in *La Péri.* It was hardly possible to go further on that road, just as Ravel's *Daphnis* simultaneously reached an acme of opulence, from which point he could hardly go further in the exploitation of color. Perhaps the answer to the silent years of Dukas can be found by comparing these two artists who by methods not too dissimilar reached a certain peak at the same moment. Ravel, having brought his craftsmanship to its supreme point, was content "to hold his level," to apply his skill variously to whatever subject came his way for the remainder of his life, whether transcribing piano pieces or sublimating a Viennese waltz, or toying with a Spanish rhythm. Dukas, not content to rest upon a fixed and final skill, may have aspired to higher, "nobler" concepts in his art and failed to grasp them.

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If this is the case, Dukas should not be too readily charged with eclecticism. An eclectic composer, like Dukas' older colleague Saint-Saëns, not only reflects every tendency of his period with skill and immediate success but does so with a facility which leans readily upon borrowed ways and fails to draw upon himself and make his music deeply his own. Dukas, up to a certain point, has made his music his own, little as there is of it to consider for "fingerprints." The technical ingredients have their unmistakable character, the constant *"trouvailles"* in their development are even more personal.

A credo once expressed by Dukas himself may account for his eventual self-dissatisfaction: "There is one art only: Poetry! Words, colors, lines and sounds combine to make its crown."

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SECOND CONCERTO FOR VIOLIN, IN G MINOR, *Op.* 63

By SERGE PROKOFIEFF

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891; died near Moscow, March 4, 1953.

Prokofieff completed his Second Violin Concerto in Russia, in the autumn of 1935. The first performance took place in Madrid, December 1, 1935, by the Madrid Symphony Orchestra, under Enrique Arbós. Robert Soetens was soloist. The composer was present at this performance. The first performance in this country was by the Boston Symphony Orchestra, December 17, 1937, Jascha Heifetz, soloist. It was last played April 13–14, 1956, when Zino Francescatti was the soloist.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, bass drum, snare drum, triangle, cymbals, castanets and strings.

THE Second Violin Concerto of Prokofieff resembles the First in that display passages for the solo instrument are not allowed to retard the processes of orchestral development. The solo voice often takes its place among the rest as if contributing unobtrusive ornamental variations. The first two movements in particular are melodic in character, the soloist either carrying the burden of the melody, or setting it off by an interweaving of passage work while it is sung by other instrumental voices. Fulfilling this dual rôle, the soloist is seldom silent.

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The solo violin opens the first movement with a statement of the principal theme, in the first measures unaccompanied. After a short elaboration, the melodious second theme is also presented by the soloist over soft undulations in the strings. In the slow movement, the soloist, unfolding the principal melody, is at first accompanied by triplets in 12-8 rhythm. There are digressions in the theme and tonality before the final statement of the opening subject matter in the original E-flat major. The finale at once establishes its rhythmic and incisive character with chord passages for the solo instrument. It is more brilliant in style, melody becoming incidental. There is a brief episode in 7-4 time, and a coda in 5-4, the bass drum and staccato strings punctuating the solo part.

• •

Prokofieff composed his First Violin Concerto (*Op.* 19) as long ago as 1913. It was not performed until 1922. The first performance in this country was by the Boston Symphony Orchestra, April 24, 1925, when Richard Burgin was the soloist. There was a second performance on December 14, 1928, Lea Luboshutz soloist, and a third, November 8, 1935, Joseph Szigeti soloist, and Richard Burgin conducting. It was performed by Isaac Stern at these concerts, January 9, 1948.

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Tchaikovsky . . . . . Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

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These concerts will end about 4:05 o'clock on Friday afternoon; 10:20 o'clock on Saturday evening.

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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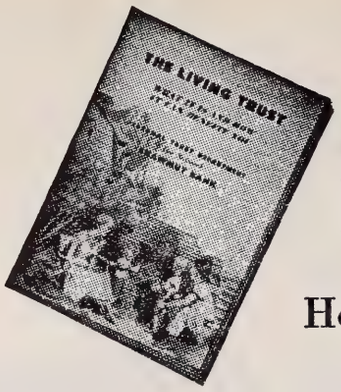
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The programs for the Berkshire Festival of 1957 at Tanglewood, Lenox, Massachusetts, are now announced.

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On the six Wednesday evenings throughout the Festival period, concerts by chamber groups or single artists will be given in the Theatre-Concert Hall as follows:

July 3—Paganini String Quartet.

July 10—Festival Chorus and soloists (Brahms' Liebeslieder); Ralph Berkowitz and Seymour Lipkin (Music for Two Pianos).

July 17—The Beaux Arts Trio.

July 24—The Kroll String Quartet.

July 31—Gérard Souzay, Baritone.

August 7—(To Be Announced.)

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SERIES X

Concerts in the Theatre-Concert Hall

ALL-BACH

Charles Munch, Conductor

Friday Evening, July 5, at 8:30

Suite No. 3, Brandenburg Concerto; No. 5 (Lukas Foss); Suite No. 2; Concerto for Two Pianos in C minor (Lukas Foss and Seymour Lipkin).

Saturday Evening, July 6, at 8:30

Brandenburg Concertos 1, 2, 3, 6, 4.

Sunday Afternoon, July 7, at 2:30

St. Matthew Passion (Part II). Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, James Joyce, Harvard Glee Club, Radcliffe Choral Society.

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SERIES Y

Concerts in the Theatre-Concert Hall

ALL-MOZART

Charles Munch, Conductor

Friday Evening, July 12, at 8:30

Divertimento K. 136 (Strings); Serenade K. 361 (Winds); "Haffner" Symphony (Conductor: Charles Munch); Litanies for chorus and orchestra K. 243 (Conductor: Hugh Ross).

Saturday Evening, July 13, at 8:30

Symphony in E-flat; Symphony in G minor; Symphony in C major ("Jupiter").

(This concert will be given in the Shed.)

Sunday Afternoon, July 14, at 2:30

Adagio and Fugue in C minor; Bassoon Concerto (Sherman Walt); Horn Concerto K. 495 (James Stagliano); Sinfonia Concertante K. 297B.

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SERIES A

Concerts in the Music Shed

TCHAIKOVSKY

Friday Evening, July 19, at 8:30

STRAVINSKY, "Jeu de Cartes"; TCHAIKOVSKY, Rococo Variations for Cello and Orchestra (Samuel Mayes); TCHAIKOVSKY, Symphony No. 6 ("Pathétique") (Conductor: Charles Munch).

Saturday Evening, July 20, at 8:30

MENDELSSOHN, Overture, "Fingal's Cave"; TCHAIKOVSKY, Symphony No. 5; STRAVINSKY, "Le Sacre du Printemps" (Conductor: Pierre Monteux).

Sunday Afternoon, July 21, at 2:30

Koussevitzky Memorial Concert

TCHAIKOVSKY, "Romeo and Juliet"; STRAVINSKY, Canticum Sacrum; TCHAIKOVSKY, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

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SERIES B

Concerts in the Music Shed

BERLIOZ
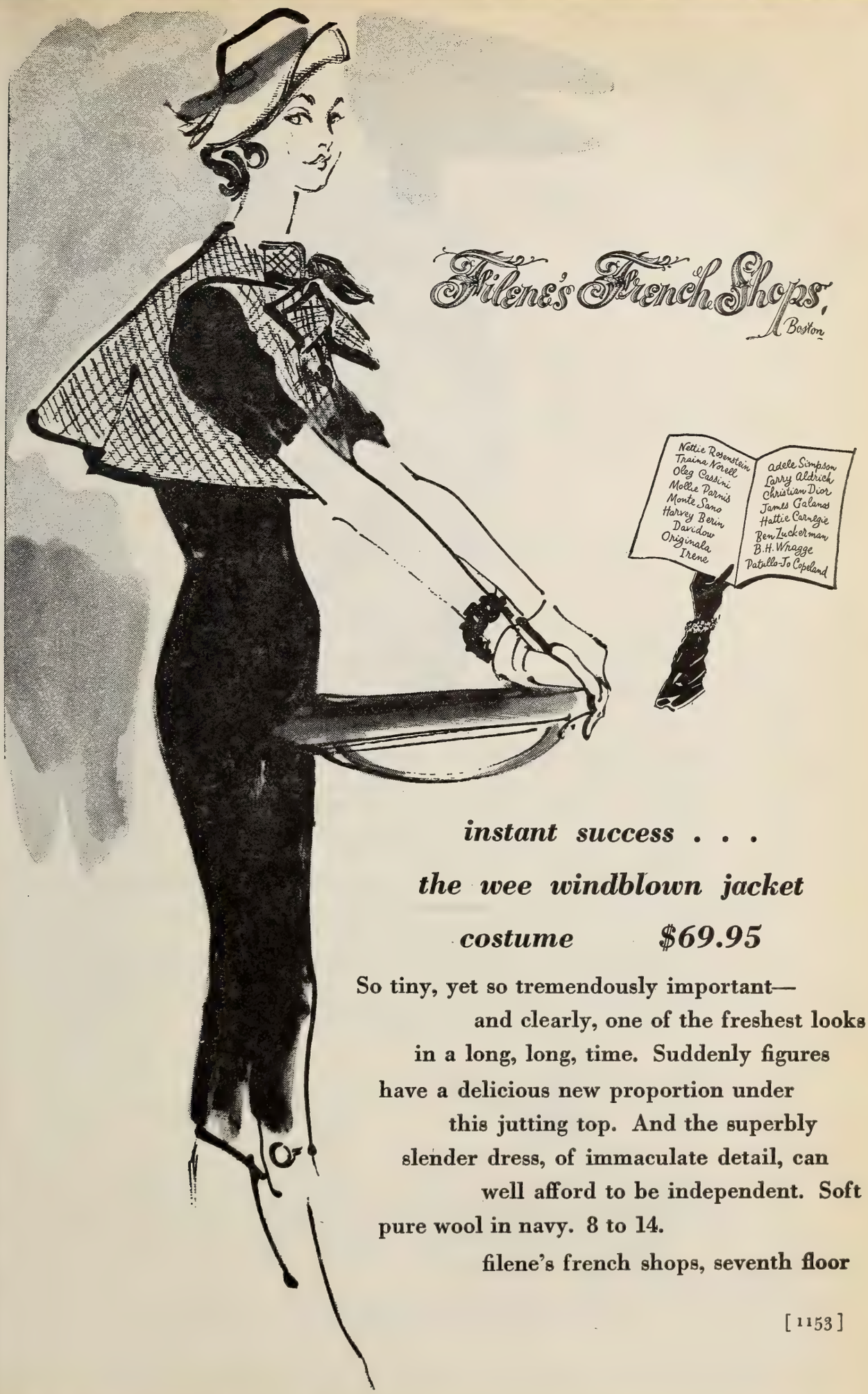
Friday Evening, July 26, at 8:30

BERLIOZ, Overture "Le Corsair"; "Harold in Italy" (Soloist: Joseph de Pasquale); Fantastic Symphony (Conductor: Charles Munch).

Saturday Evening, July 27, at 8:30

BERLIOZ, "L'Enfance du Christ" (Soloists: Florence Kopleff, Cesare Valletti, Donald Gramm, Gérard Souzay; Berkshire Festival Chorus) (Conductor: Charles Munch).

(Continued on page 1183)



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Twenty-second Program

FRIDAY AFTERNOON, April 12, *at* 2:15 *o'clock*

SATURDAY EVENING, April 13, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Conductor*

Mendelssohn . . . . Overture, "The Hebrides" ("Fingal's Cave"), *Op.* 26

Tchaikovsky . . . . . Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

INTERMISSION

Stravinsky . . . . . "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth

Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice

Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One.

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FASHIONS OF DISTINCTION

OVERTURE, "THE HEBRIDES" ("FINGAL'S CAVE"), *Op.* 26

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Mendelssohn first sketched his overture, *Zu den Hebriden* (*Fingals-Höhle*), in 1829, completed it in Rome in 1830 and revised it in Paris in 1832. The first performance was by the Philharmonic Society at Covent Garden, London, May 14, 1832. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra December 13–14, 1951, Ernest Ansermet conducting.

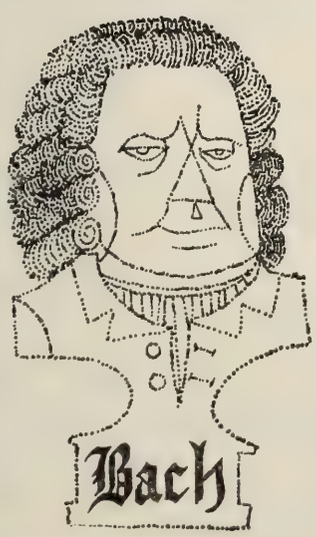
The Overture is scored for flutes, oboes, clarinets, bassoons, horns and trumpets in two's, timpani and strings.

AFTER a spring concert season in London where Mendelssohn, aged twenty, was enthusiastically received by the Philharmonic Society, he made a journey to Scotland in August, 1829, in the company of his friend, Karl Klingemann. Pictorial sketches were the result of this journey, and musical sketches as well. which were to result in the "Scottish" Symphony and this Overture, which Mendelssohn at first referred to in his letters as *"Der einsame Insel."*

Mendelssohn and Klingemann made an expedition to Staffa, a small

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island only a mile and a half in circumference, belonging to the Hebrides group, which lies about ten miles west of Mull on the mainland, where the young men were visiting. Evidently both were impressed by the cave of Fingal at Staffa. Klingemann wrote in a letter of August 10: "Staffa, with its strange basalt pillars and caverns, is in all picture-books. We were put out in boats, and climbed — the hissing sea close beside us — over the pillar stumps to the celebrated Fingal's Cave. A greener roar of waters surely never rushed into a stranger cavern — comparable, on account of the many pillars, to the inside of an immense organ, black and resounding, lying there absolutely purposeless in the utter loneliness, the wide gray sea within and without."

Mendelssohn had written two days previously to his sister, "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." There follows in the letter a sketch of what was to be the first ten measures of his overture, "The Hebrides." Mendelssohn later told Ferdinand Hiller how "the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a pianoforte in the room; but it was Sunday, and there was no possibility of music. He employed all his diplo-

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macy to get at the pianoforte for a moment; when he had succeeded, he dashed off the theme out of which the great work grew."

Returning to Berlin in the same year, Felix was urged by his sisters to tell them something about the Hebrides, so relates Lampadius in his biography. "'It can not be told, only played,' he said. No sooner spoken, than he seated himself at the piano and played the theme, which afterwards grew into the Overture."

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

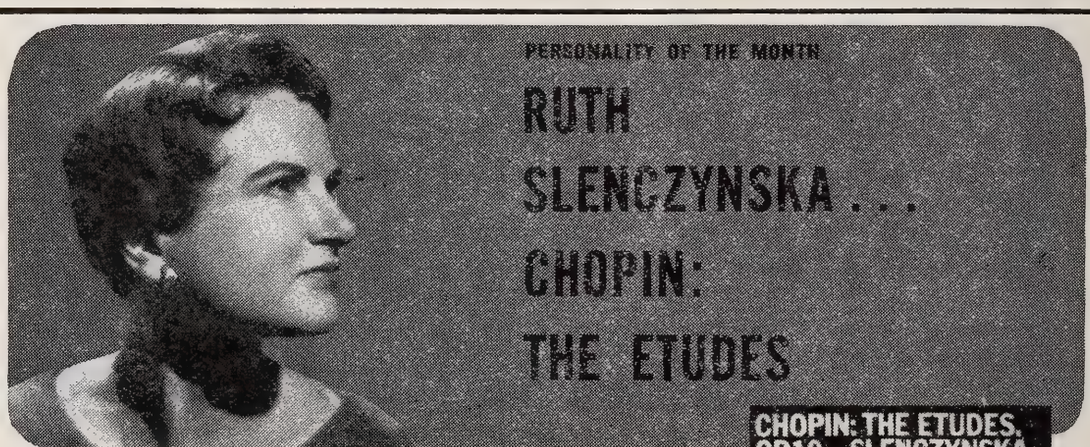
Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

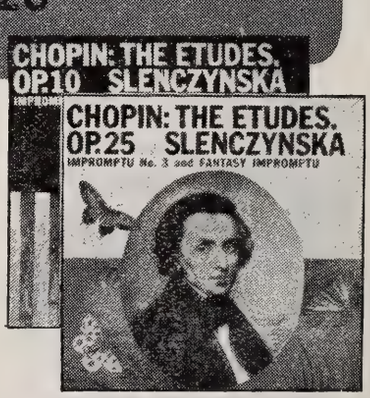
The most recent performances in this series were on January 30–31, 1953, when Guido Cantelli conducted.

It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

TCHAIKOVSKY's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of





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posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame*. The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?* No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme.

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a *"succès d'estime."* The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.

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von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do."† Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat

† Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth Symphony were connected with this fear.





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and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the



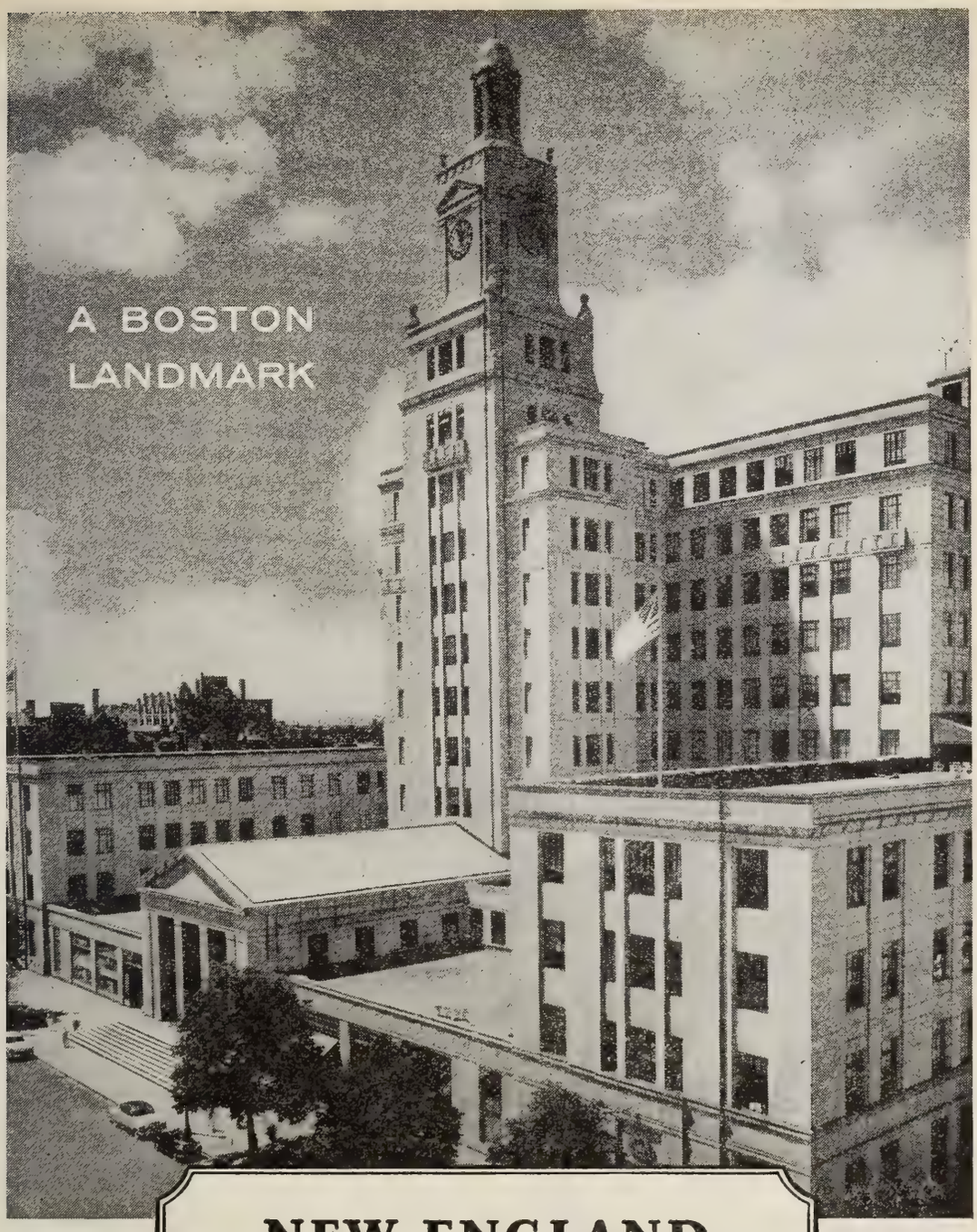
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"excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

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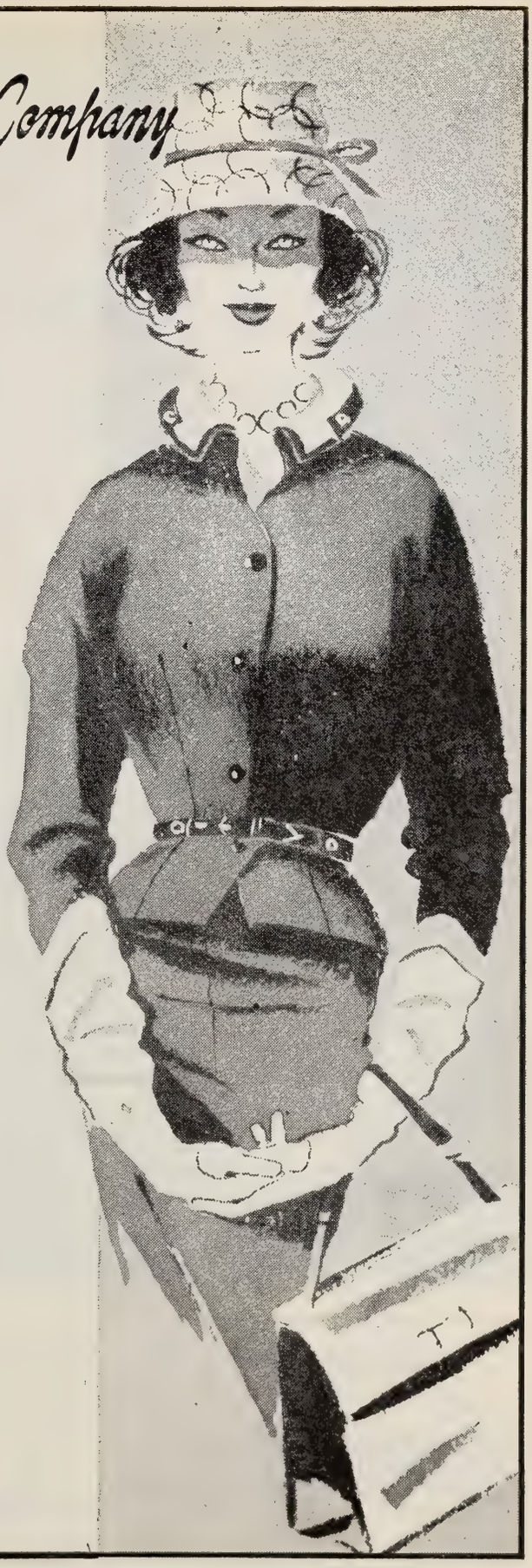
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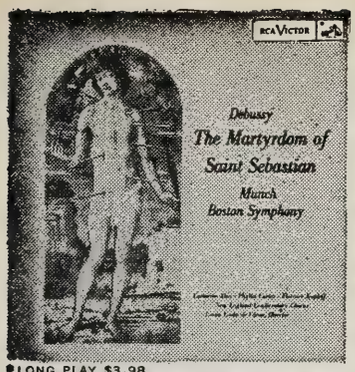
(Manchester Guardian, December 27, 1956)

DURING the interval of a piano recital by Artur Rubinstein in London not long ago, I heard a young man say to another equally young, "There were one or two wrong notes in the 'Appassionata.' I prefer him on the gramophone." Obviously he preferred Rubinstein on the gramophone because it records accurately the notes as written down by the composer in his lifetime. In a recording studio a performer may go back, if he makes a mistake, and play the passage again. While Schnabel was making his superb recording of the D minor Concerto of Brahms he let loose a flurry of wrong notes in a rapid scale octave descent. He was asked if he would like to try once more but replied, "No, I might play it more correctly but not as good."

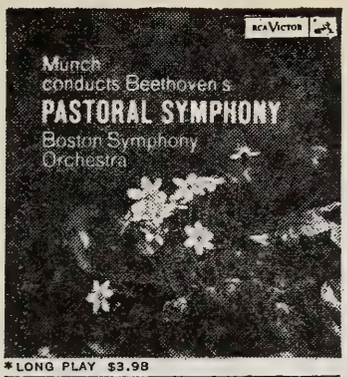


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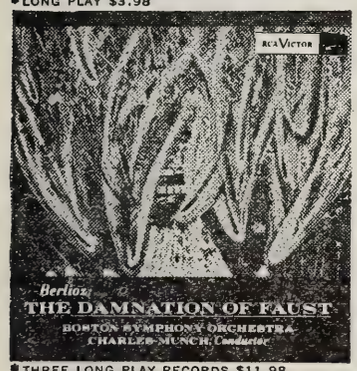
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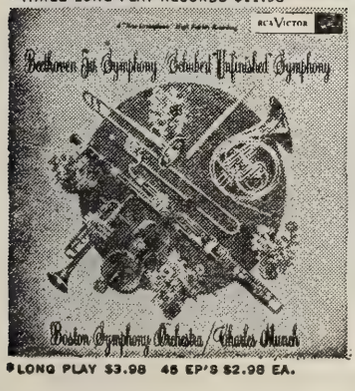
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My own feeling as I listened to Rubinstein was exactly the contrary of the young scholiast of the gramophone. I realised more acutely than ever before how much is missed in gramophone or radio reproduction of a great pianist's touch and gradation of tone, and also of the life force which marks him off from the technician. We can get no closer to the real thing by mechanical exchange and distribution of music than we can get to the real thing about the beloved in a conversation with her on the telephone. We hear the words; we have in fact been on the phone, the gramophone, with Rubinstein or Beethoven. The gramophone is a marvellous instrument for the uses of musical study and exploration. It is, incidentally, the modern conductor's friend. Also, like a map, it can vividly bring back impressions received from personal contact with the real thing. But it is no substitute for actual performance or for a living participation in music. The trouble with and amongst many gramophone addicts is that they use recordings as a standard from which to judge or react to performance itself, observing the letter rather than the spirit. Even the advancing young school of music criticism tends to see in the gramophone a touchstone, a final



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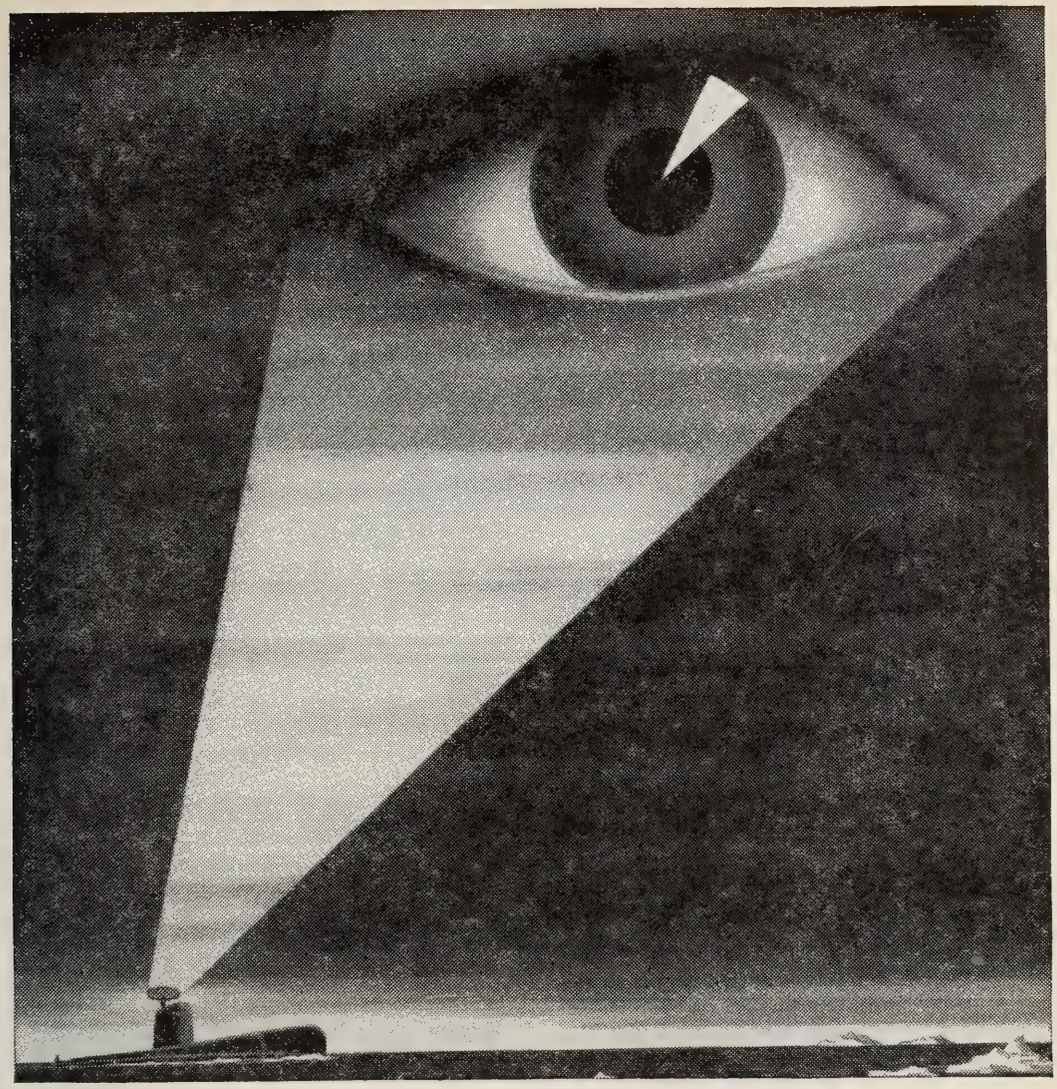
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court of appeal. Some of them frankly say that most times they would rather listen to the gramophone than attend a concert or opera. I am heartily with them here most times. Who would not on a cold winter night choose to stay at home listening to music of his own choice? If the work or the performer begins to bore, we can turn the disturbance off and stifle it. But one at least of the more promising of the up-and-coming school of young music critics has stated that in his opinion the best way to listen to the "Ring" of Wagner is with ears concentrated on the wooden box not distracted by scenery or singers. The enjoyment of this vicarious pleasure, our young critic maintains, will be heightened by coffee and a sandwich. I doubt if the "Ring" can be washed down by coffee; and it would be indiscreet to eat a sandwich in the presence of Fafner, whose appetite was keen — "Mich hungert sein'." Beware of the dragon. Poor Wagner and his amalgam of the arts, visual and aural! It has come to this — powerful five-valve push-pull amplifier, twin sapphire styli, handsomely figured walnut cabinet!

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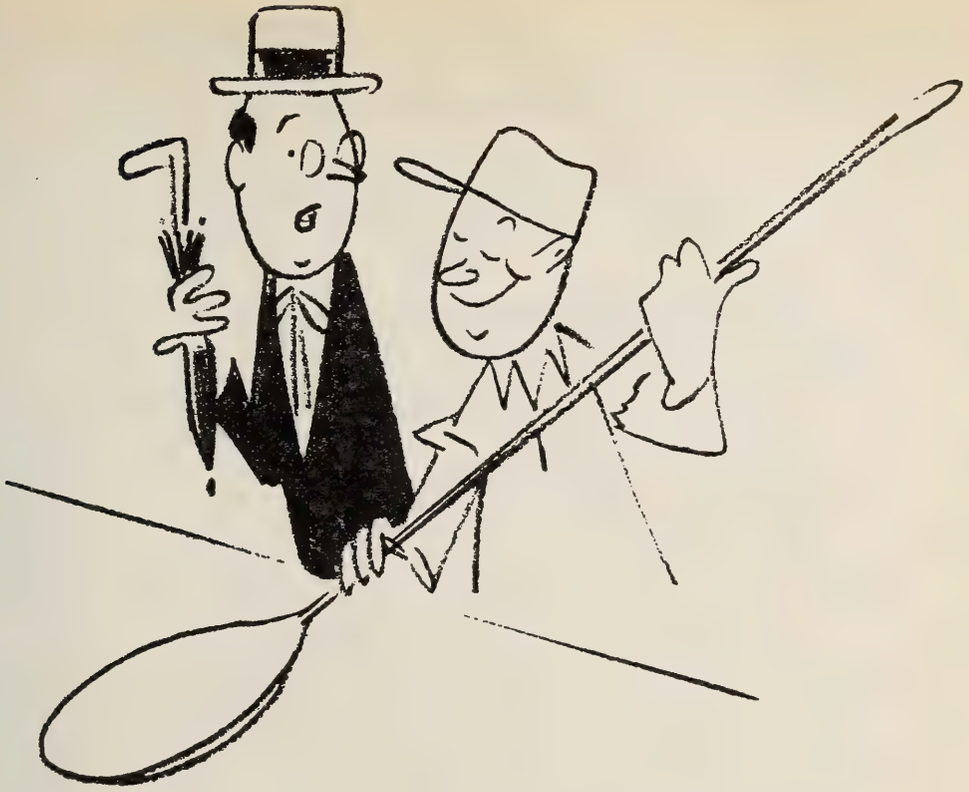
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a place, know every nook and cranny, and have had experiences there. So with the gramophone; it can stir memory to the first physically and imaginatively experienced communions. If you have not experienced the music first-hand a gramophone reproduction of it tells us as much as and no more than a photograph. The gramophone is perhaps least satisfactory in its power of communication when it is dealing with romantic music. A serious limitation, indeed, for, as Cecil Gray argued, music is essentially a romantic art. So much so that a Schönberg himself, let alone his disciples, is unable to get away from the fact. The gramophone certainly suits the present fashion in certain quarters to make "objective" music and to listen to it as to so many arrangements of tone patterns contrived to conceal individual thoughts, emotions, and fancies. In the absence of living performers, all, at bottom, no doubt as human as the next lover or married man, it is possible to fix one's attention wholly on the tonal set-up. None the less the gramophone, for all its neutralising power, can take us on wonderful voyages of rediscovery if we collaborate with it imaginatively. Much music which is precious to me I have come to know inside out, thanks to the gramophone. If I had needed to depend on

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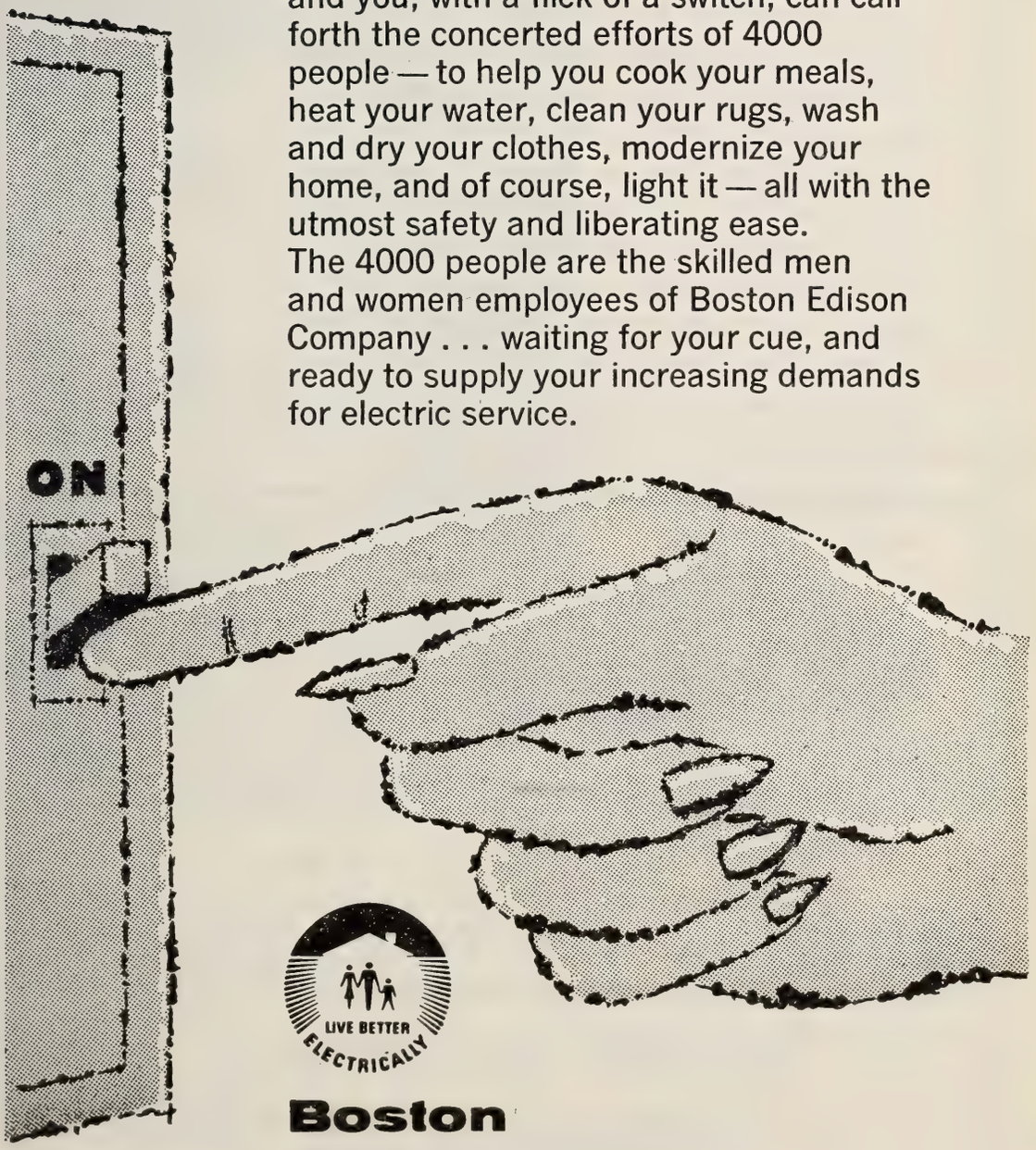
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actual performance in the opera houses and concert halls of this country my education in music as a comprehensive humane art might have arrived at a standstill many years ago. Through the gramophone I have satisfied myself that the closing section of Mahler's Eighth Symphony is one of the most moving and arresting things ever conceived and put into the sound of voices and instruments by any composer. Through the gramophone I have been able to go into the centre of this symphony, after one or two attendances of actual performances of it had merely opened the front door. The records of the Holland Festival interpretation of the Eighth Symphony of Mahler may possibly not win the approval of the purists among gramophone ritualists. An actual performance will expose in a recording not one but many technical mis-hits; and by an actual performance I mean one not deliberately and precisely put together in a studio. The day is not far distant, I hope, when all recordings for the gramophone will be of "live" performances; the technique will sooner or later be made elaborate and flexible enough. Amongst recent and valuable recordings is the Vienna State Opera's presentation — it is more than a performance — of Strauss's "Die Frau ohne Schatten." It was probably recorded in the studio, but the artists have sung and played it as though in action on the stage. This superb and very lifelike recording has been



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faulted by gramophone reviewers here because of certain lapses from pure intonation by the singer taking the part of the dyer's wife. And her vocal faults would no doubt have been blasphemous, and nothing less, heard in say "Rosenkavalier." But the dyer's wife is a part ranging from the lyrical to the dramatic, from the rebellious to the spiritually submissive. A vehement attack on a phrase in her music is a gain if here and there the intonation is not perfect. The world of "Die Frau ohne Schatten" is vast, reaching from earth to the aerial regions. Whether Hoffmannsthal and Strauss attained their imaginative objective is a matter of opinion. But there is no room in this opera for the fastidiousness of the precisian. I first heard "Die Frau ohne Schatten" more than twenty-five years ago. When I began to explore the music by means of these gramophone records I had heard and seen the work some six times; and I have heard and seen the greatest cast which so far has appeared in it: Lehmann as the Frau, Weidt as the Amme, Mayr as Barak, Jeritza as the Kaiserin, and Oestwig the Kaiser. To begin with, my impressions were mixed. The music was Strauss sure



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(*Continued from page 1152*)

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Concerts in the Music Shed

BRAHMS

Friday Evening, August 2, at 8:30

BRAHMS, Tragic Overture; EGK, Sonata for Orchestra; BRAHMS, Symphony No. 1 (Conductor: Carl Schuricht).

Saturday Evening, August 3, at 8:30

BRAHMS, Haydn Variations; BARBER, "Medea's Meditation and Dance of Vengeance"; BRAHMS, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Sunday Afternoon, August 4, at 2:30

BRAHMS, Academic Festival Overture; PISTON, Symphony No. 5; BRAHMS, Piano Concerto No. 2 (Rudolf Serkin) (Conductor: Charles Munch).

• •

SERIES D

Concerts in the Music Shed

BEETHOVEN

Friday Evening, August 9, at 8:30

BEETHOVEN, Leonore Overture No. 3; HONEGGER, Symphony No. 3 ("Liturgique"); BEETHOVEN, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Saturday Evening, August 10, at 8:30

BLACHER, Konzertante Musik; SCHUBERT, Unfinished Symphony; BEETHOVEN, Symphony No. 3 (Conductor: Carl Schuricht).

Sunday Afternoon, August 11, at 2:30

COPLAND, Quiet City; BEETHOVEN, Symphony No. 9; Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; Berkshire Festival Chorus (Conductor: Charles Munch).

• •

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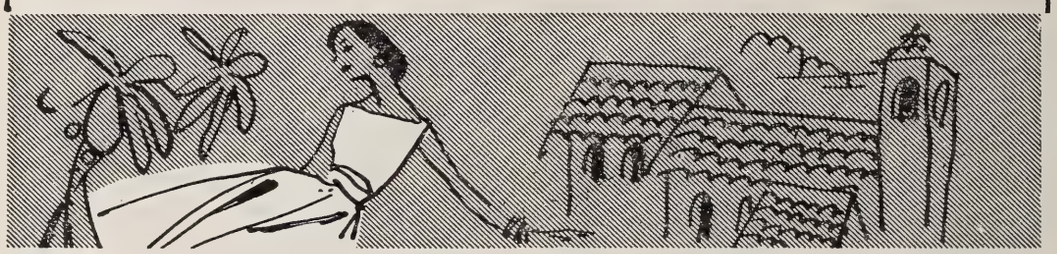
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enough, but it wasn't "Rosenkavalier" or "Ariadne." Then the symbolism in Hoffmannsthal's libretto was rather un-English, wasn't it? Today, thanks to the gramophone I know that in "Die Frau ohne Schatten" may be found Strauss's most human and most haunting music. It is as Straussian in melody as "Rosenkavalier," as ravishing in its orchestral colours; but it goes deeper. Barak and the Princess are among the few opera characters who appeal to and enrich the sense of life. And Hoffmannsthal's poem is shot through and through with beauty and understanding. Donald Tovey declared years ago that "Die Frau ohne Schatten" was the most noble gesture in music of our time. Here, on the gramophone, is the real thing or nearly the real thing, in spite of, or rather because of, a few wrong notes.

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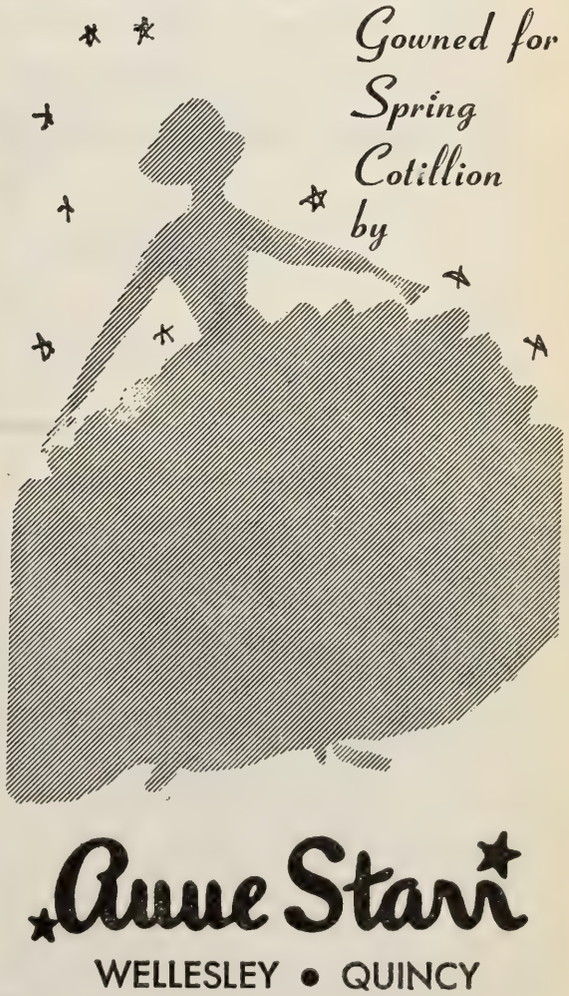
LE SACRE DU PRINTEMPS ("THE RITE OF SPRING"): Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

Stravinsky composed *Le Sacre du Printemps* in the years 1912 and 1913. The first performance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914. The first performance in this country was by the Philadelphia Orchestra in Philadelphia, March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 25, 1924. Pierre Monteux, who conducted, repeated the performance April 11–12. Serge Koussevitzky conducted it at these concerts December 26, 1924, December 31, 1926, February 24, 1933, October 20, 1933, January 3, 1936, March 24, 1939. Leonard Bernstein conducted it January 31, 1947. Pierre Monteux conducted it January 26–27, 1951, and in various cities, including Paris, on this Orchestra's first European trip (May 8, 1952). Igor Markevitch conducted it in the Friday and Saturday series, March 18–19, 1955.





The score calls for 2 flutes and 2 piccolos, flute in G, 4 oboes (one interchangeable with a second English horn), English horn, 3 clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, 4 bassoons (one interchangeable with second double-bassoon), double-bassoon, 8 horns (two interchangeable with Bayreuth tubas), 4 trumpets, trumpet in D, bass trumpet, 3 trombones, 2 tubas, 4 kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *Le Sacre* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions. Its influence as a development of rhythmic possibilities is obvious.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through

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the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, tranquillo, with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the tranquillo measures. The games of the rival communities is a molto allegro, again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," prestissimo, a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious largo which Stravinsky

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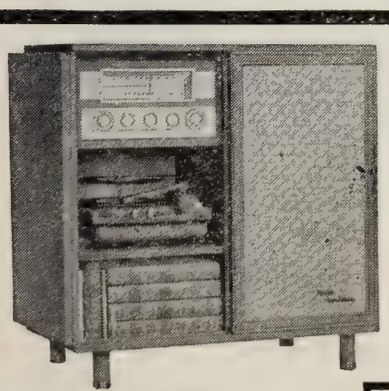
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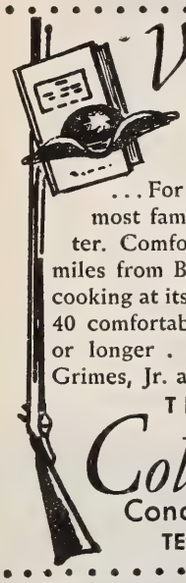
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is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, pianissimo, from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," andante, with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular pizzicato with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice;



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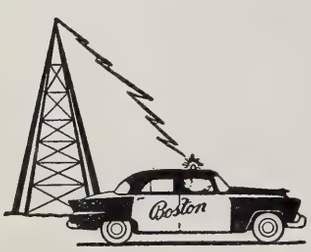
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for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

• •

Descriptions of the first performance have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: "In conformity with some interesting law of musical perception by heterogeneous groups," writes Nicolas Slonimsky, "the individual reaction became general, and assumed the power of a heterogeneous opposition." Let us confine ourselves to the account of a first hand witness most deeply concerned – the conductor himself.

Pierre Monteux wrote (Dance Index, 1947): "My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghileff Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'Oiseau de Feu.* We met when I conducted the world première

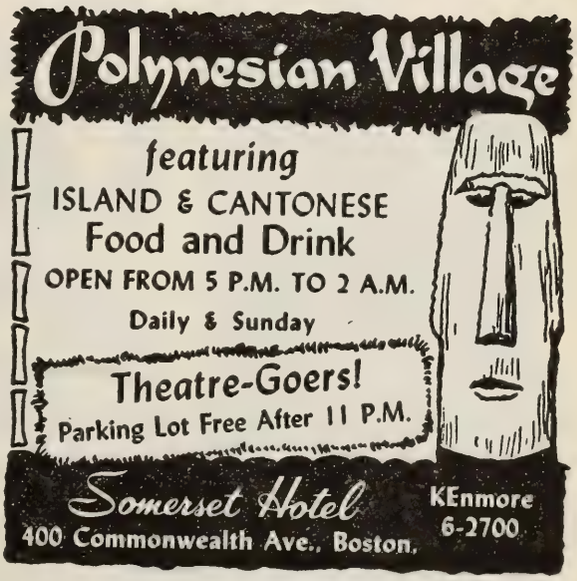
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of his second ballet, *Petrouchka*. *Petrouchka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

"One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghileff summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le Sacre du Printemps*.

"With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the



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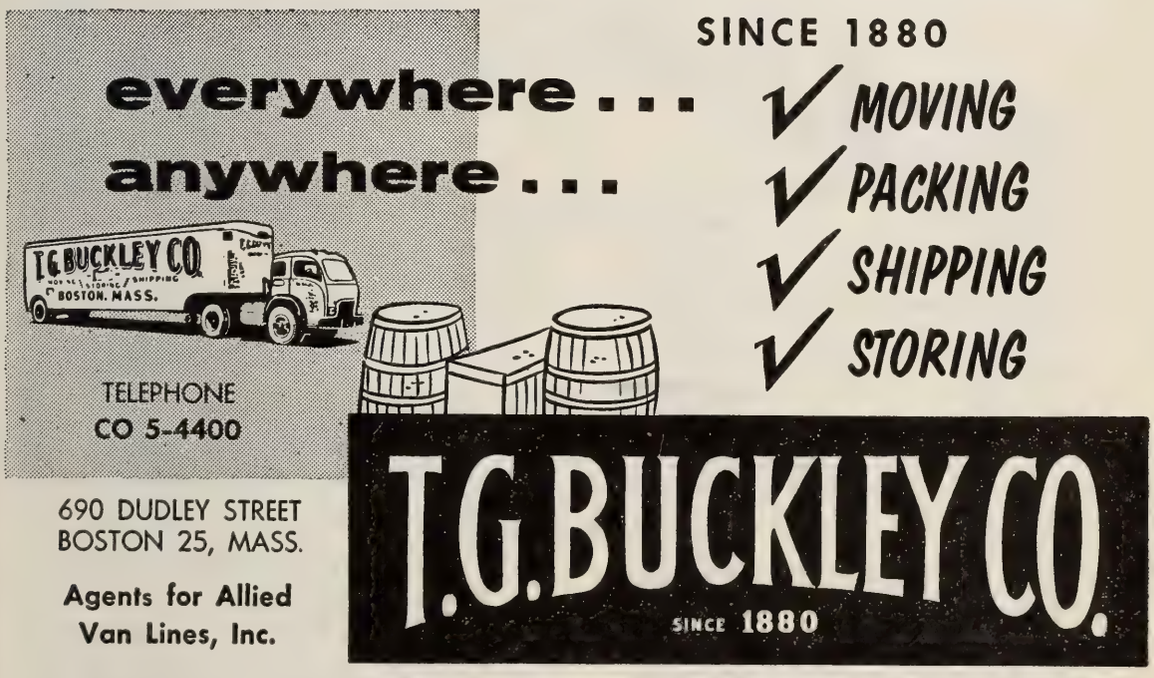
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public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

"*Le Sacre du Printemps* was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

"A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre,* and anxious



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himself to prove a few points, he readily agreed. The presentation was an instant success.

"Time has caught up with Stravinsky. Now he is recognized as one of the great of the world. He has advanced musical expression tremendously and almost every contemporary composer owes him an acknowledged debt."

Time had demonstrably "caught up with Stravinsky" when on May 8, 1952, in the *Théâtre des Champs-Elysées,* the scene of the scandalous première almost exactly thirty-nine years before, Mr. Monteux repeated the *Sacre* with the Boston Symphony Orchestra to a wildly but this time favorably excited audience, while the composer sat, much moved, in his seat.

• •

Stravinsky tells how he worked long and intermittently on the *Sacre du Printemps* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *Petrouchka,* the

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composition of *Le Roi des Étoiles,* the *Japanese Lyrics,* his revision of Moussorgsky's *Khovanstchina,* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *Le Sacre,* was so deeply involved in his designs for Debussy's *L'Après-Midi d'un Faune* in the season of 1912, that plans for the mounting of *Le Sacre* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky describes in his Memoirs his strenuous collaboration with Nijinsky in the choreographical planning:

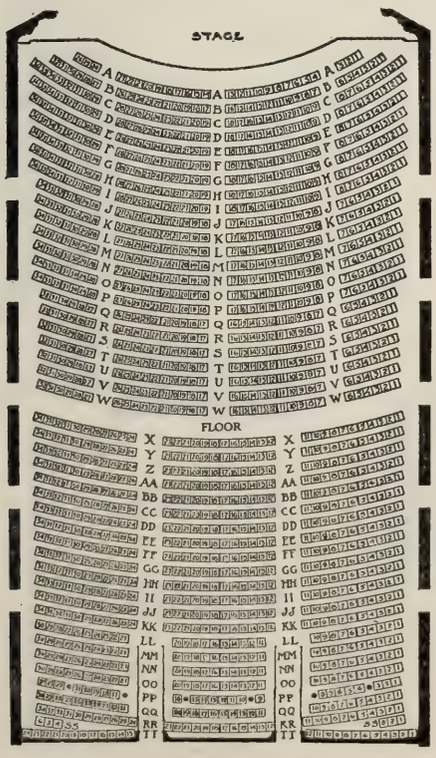
"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions

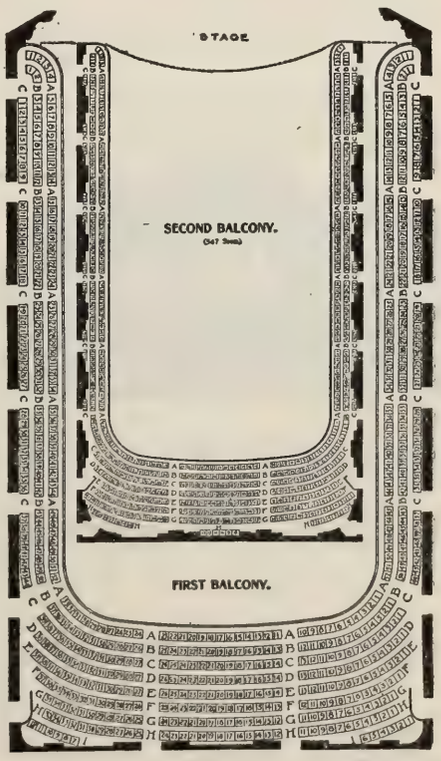
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only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées*. The first performance began with a repetition of *L'Oiseau de Feu*. The *Sacre du Printemps* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demonstrations quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing

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on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years,* it is naturally hard for me to

* The quotation is taken from Stravinsky's *Chroniques de ma vie*, 1935.

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recall the choreography of the *Sacre* in its details without being influenced by the ready admiration which it aroused among the *avant-garde,* always ready to seize upon any departure from a precedent as a new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

"In composing the *Sacre* I conceived it visually as a succession of rhythmic movements of extreme simplicity, executed in mass divisions which would have an immediate effect upon the spectator, without superfluous minutiæ or complications dissipating its force. It was only in the *danse sacrale* at the end of the piece that a solo dance was required. The music of this part, sharply defined, called for a corresponding choreography simple and easy to grasp, but here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression and complicated it through the awkwardness of malcomprehension. Is it not

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awkward, for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible? Much choreography sins in this way, but I know of none which has reached the degree obtained by Nijinsky.

"In reading what I have written about the *Sacre,* the reader will be perhaps astonished that I speak so little of the music of my work. I am very ready to withhold such comment. I feel myself absolutely incapable of recalling after twenty years the feelings which moved me while I was composing the score. One can recall facts or incidents with more or less exactitude, but how can one bring back sentiments which one has formerly experienced without running the risk of distorting them under the influence of subsequent developments? My actual interpretation of my feelings of that time could be as inexact and arbitrary as if they came from someone else. They might have the same character as an interview indiscreetly signed by me, a thing which has happened, alas, too often."

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(Opening Chorus and Part II)

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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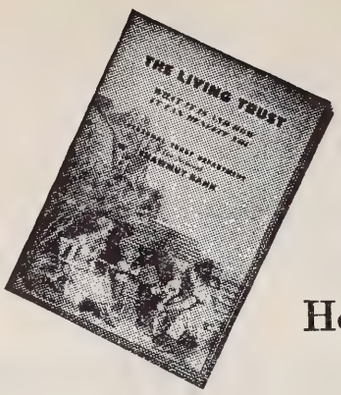
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In the year 1829, two young musicians in Berlin, Felix Mendelssohn, aged 20, and his friend the singer and actor Eduard Devrient became aware that a great work of Bach lay at hand of which the world knew nothing. "Old Bach" was then considered old-fashioned, and was less regarded as a composer than his son Philip Emanuel. Few musicians would have been interested if the fact had been brought to their attention that Johann Sebastian Bach, a hundred years before, had composed Passions to the four gospels and led them at the St. Thomas Church in Leipzig at the Good Friday services.

Yet Carl Friedrich Zelter, the aging director of the *Singakademie,* had acquired the music of his Passion According to St. Matthew and tried out parts of it with his chorus. His young pupil Felix Mendelssohn and Devrient with him were at once interested as the score was sampled, and on further investigation the fine choruses, the quiet and wonderfully expressive part of Jesus excited them. Devrient talked Mendelssohn into approaching Zelter and getting his permission for a public performance. Although Mendelssohn, knowing Zelter's cautious and unenterprising ways, hesitated to anger his teacher, the two at last extracted from him a reluctant consent.

The forces of the *Singakademie* were accordingly mustered for the double chorus, an orchestra brought together. Mendelssohn, it was decided, would conduct, Devrient would sing the part of Christ. Their next step was to find the other solo singers.

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den elation, a sense that an important musical revelation was at hand. Devrient describes this moment in his *Recollections of Felix Mendelssohn:*

"We were speaking of the strange chance that, just a hundred years after the work could have been last heard, it should now again see the light. 'And to think,' said Felix triumphantly, standing still in the middle of the *Opern Platz,* 'that it should be an actor and a Jew who give back to the people the greatest of Christian works.'

"Felix was quite carried away by his joyful mood; on other occasions he avoided all reference to his Jewish descent."

They had no trouble in persuading the four best singers in the opera to join in their venture.

"Their participation in the rehearsals, and the greater finish these now assumed, gave a fresh impetus to our work. Musicians and amateurs all thronged to the rehearsals, anxious to understand it better and better. All were amazed, not only at its architectonic grandeur of structure, but at its abundance of melody, its wealth of expression and of passion, at its quaint and affecting declamation, and at its dramatic power. No one had ever suspected old Bach of all this.

"But Felix's share in making the splendid properties of this work felt and known is as memorable as the undertaking itself. His perfect mastery of all its details was only half his merit. His energy, perseverance, tact, and clever calculation of the resources at hand, made this masterpiece modern, intelligible, and lifelike once more. Those who did not witness this, his first and greatest achievement in conductorship, can scarcely realize or appreciate the magnificent powers of this youth of twenty. The revered presence of Zelter gave still greater importance to the orchestral rehearsals. Until these took place, Felix had both to accompany and to conduct, a difficult matter with the

(Continued on page 1235)



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Bach's *Passionsmusik nach dem Evangelisten Matthäus* (composed 1728–1729) was first performed on Good Friday (April 15) 1729, at the Thomaskirche in Leipzig. The text, incorporating passages from the 26th and 27th chapters of the Gospel according to St. Matthew, had been prepared by Picander (Christian Friedrich Henrici). Bach later revised and expanded the text and the music.

The St. Matthew Passion, unnoticed when first performed, repeated subsequently at Leipzig as a matter of routine, was unknown elsewhere until Mendelssohn brought it to light a century later at the Singakademie in Berlin on Good Friday, 1829, thereby starting a general awakening to the greatness of Bach.* But the St. Matthew Passion, owing to its unperformable length, made its way slowly. Excerpts were heard in Paris in 1840, the full work in London in 1854, under Sterndale Bennett. The Handel and Haydn Society in Boston, having performed excerpts in 1871, gave on May 8, 1874 what was recorded as "the first performance in this country of the larger portion" of the work.

There was a performance by the Boston Symphony Orchestra in conjunction with the Cecilia Society, under Max Fiedler, on April 14, 1911. The full work was performed at a special concert of this Orchestra on March 26, 1918 (repeated April 2). Ernst Schmidt conducted both performances, which Dr. Karl Muck had prepared. The "Boston Symphony" Chorus had been trained by Stephen Townsend. There were two performances at Pension Fund concerts April 26 and 27, 1936, the Harvard and Radcliffe choruses assisting. Serge Koussevitzky conducted, and repeated the work at a Pension Fund Concert March 26, 1937. This performance was recorded. Charles Munch conducted it on March 23–24, 1951, when the Harvard and Radcliffe choruses assisted and the soloists were: Adele Addison,

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The orchestra, divided in two parts, consists of 2 flutes, 2 oboes, violins, violas, organ, and continuo (in which the harpsichord, bassoons, cellos and basses are included). There are obbligato parts for *oboi d'amore,* flutes, violins, and *viola da gamba.*

1. DOUBLE CHORUS (*with Soprano*)

Kommt, ihr Töchter, helft mir klagen,	Come, ye Daughters, share my anguish.
Sehet; Wen? Den Bräutigam;	See Him! Whom? The Bridegroom see;
Seht ihn; Wie? Als wie ein Lamm;	See Him! How? So like a lamb;
Sehet; Was? Seht die Geduld.	See it? What? His love untold!
Seht; Wohin? Auf uns're Schuld.	Look! Look where? On our offense!
Sehet ihn aus Lieb und Huld,	Look on Him, betrayed and sold,
Holz zum Kreuze selber tragen.	On the cruel cross to languish.

CHORALE (*with chorus above*)

O Lamm Gottes unschuldig,	O Lamb of God most holy,
Am Stamm des Kreuzes geschlachtet,	Who on the cross did languish;
Allzeit erfund'n geduldig,	O Saviour, meek and lowly,
Wiewohl du warest verachtet,	Who suffered bitter anguish,
All' Sünd' hast du getragen,	The sins of man Thou bearest,
Sonst müssten wir verzagen;	Our ev'ry grief Thou sharest,
Erbarm' dich unser, o Jesu!	Have mercy on us, O Jesu.



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PART TWO

36. Aria (*Alto*) with Chorus

Ach, nun ist mein Jesus hin!	Ah! now is my Saviour gone!
Ist es möglich, kann ich schauen?	Whither went He? Can I behold it?
Ach, mein Lamm in Tigerklauen!	Ah! my Lamb in tiger's clutches!
Ach, wo ist mein Jesus hin?	Ah! where is my Saviour gone?
Ach, was soll ich der Seele sagen,	Ah! what shall I say to my soul,
Wenn sie mich wird ängstlich fragen?	Ah! where is my Saviour gone?

Chorus (*with above*)

Wo ist denn dein Freund hingegangen,	Whither has thy Friend departed?
O du Schönste unter den Weibern?	O thou fairest of all women,
Wo hat sich dein Freund hingewandt?	Whither is thy Beloved turned aside?
So wollen wir mit dir ihn suchen.	O! would we knew the way to find Him.

37. Recitative (*Tenor*)

Evangelist: Die aber Jesum gegriffen **hatten, führeten ihn zu dem Hohen**priester Caiphas, dahin die Schriftgelehrten und Ältesten sich versammlet hatten. Petrus aber folgete ihm nach von ferne, bis in den Palast des Hohenpriesters; und ging herein, und setzte sich bei den Knechten, auf dass er sehe wo es hinauswollte. Die Hohenpriester aber und Ältesten, und der ganze Rat suchten falsches Zeugnis wider Jesum, auf dass sie ihn töteten; und fanden keines.

Evangelist: And they that had laid hold on Jesus led Him away to the high priest called Caiaphas, with whom all the scribes and the elders were assembled. But Peter followed Him afar off unto the high priest's palace, and went in, and sat with the servants to see the end. And then the high priests and the elders and the council all sought to find false witness against Jesus, that so they might take His life; yet found they none.

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38. CHORALE

Mir hat die Welt trüglich gericht't Mit Lügen und mit falschem G'dicht, Viel Netz' und heimlich Strichen. Herr, nimm mein wahr in dieser G'fahr, B'hüt mich vor falschen Tücken.	The world, with treachery replete, With lies and fraud and false deceit, Would tangle and ensnare me. Lord, keep Thou me from danger free; From evil malice spare me.

39. RECITATIVE *(Tenor, Bass, and Chorus)*

EVANGELIST: Und wiewohl viel falsche Zeugen herzutraten, fanden sie doch keins. Zuletzt traten herzu zween falsche Zeugen, und sprachen:	EVANGELIST: Yea, though many false witnesses came forward, yet found they none. At last there came two false witnesses, and said:
	WITNESSES *(Chorus)*
ZEUGEN *(Chorus)*: Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.	This fellow said: I am able to destroy God's temple, and in three more days too I can rebuild it.
EVANGELIST: Und der Hohepriester stand auf und sprach zu ihm:	EVANGELIST: And the high priest arose, and said to Him:
HOHERPRIESTER: Antwortest du nichts zu dem, das diese wider dich zeugen?	PRIESTS: What answer makest thou to what they witness against Thee?
EVANGELIST: Aber Jesus schwieg stille.	EVANGELIST: But Jesus was silent.

40. RECITATIVE *(Tenor)*

Mein Jesus schweigt zu falschen Lügen stille, um uns damit zu zeigen, dass sein erbarmensvoller Wille vor uns zum Leiden sei geneigt, und dass wir in dergleichen Pein ihm sollen ähnlich sein, und in Verfolgung stille schweigen.	He will not speak; he heareth, and is silent. How clearly thus He showeth, that in His infinite compassion He is resolved for us to die. O may we, in the like distress, Him our example make, and persecution bear in silence.



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41. ARIA *(Tenor)*

Geduld,
Wenn mich falsche Zungen stechen.
Leid ich, wider meine Schuld.
Leid ich Schimpf und Spott
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen!

Be calm tho' the serpent's tongue
Shall sting Thee.
Patient, ever bear thy lot.
Bear thou shame and scorn;
If with patience they be borne,
Rich reward from God will bring Thee!

42. RECITATIVE *(Tenor and Bass)*

EVANGELIST: Und der Hohepriester antwortete, und sprach zu ihm:

HOHERPRIESTER: Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes.

EVANGELIST: Jesus sprach zu ihm:

JESUS: Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft, und kommen in den Wolken des Himmels.

EVANGELIST: Da zerriss der Hohepriester seine Kleider, und sprach:

HOHERPRIESTER: Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, jetzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?

EVANGELIST: Sie antworteten, und sprachen:

EVANGELIST: And the high priest answered and said unto Him:

CAIAPHAS: I adjure Thee by the living God that Thou do tell us, whether Thou be the Christ the Son of God.

EVANGELIST: Jesus said unto him:

JESUS: Thou hast said. Yet I say unto you: Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

EVANGELIST: Then the High Priest rent his garments and said:

CAIAPHAS: He hath spoken blasphemy; what need we of further witnesses? Look ye, now ye have heard him utter blasphemy before us. What think ye now?

EVANGELIST: They answered him, and said:

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CHORUS

Er ist des Todes schuldig!

SCRIBES AND ELDERS: He is guilty of death!

43. RECITATIVE (*Tenor*)

EVANGELIST: Da speieten sie aus in sein Angesicht, und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht, und sprachen:

EVANGELIST: And then did they spit in His face, and then buffeted Him. Others smote Him with the palms of their hands, and said:

CHORUS

Weissage uns, Christe, wer ist's, der dich schlug?

CAPTORS OF JESUS: Now tell us, Thou Christ, by whom Thou art struck?

44. CHORALE

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen,
So übel zugericht?
Du bist ja nicht ein Sünder,
Wie wir und unsre Kinder;
Von Missethaten weisst du nicht.

O Lord, who dares to smite Thee,
And falsely to indict Thee?
Deride and mock Thee so?
Thou canst not need confession.
Who knowest not trangression,
As we and all our children know.

45. RECITATIVE (*Soprano, Tenor and Bass*)

EVANGELIST: Petrus aber sass draussen im Palast; und es trat zu ihm eine Magd, und sprach:

EVANGELIST: Peter was sitting without in the court; and there came to him a maid, and said:

ERSTE MAGD: Und du warest auch mit dem Jesu aus Galiläa.

MAID: And thou too wast also with Jesus of Galilee.

EVANGELIST: Er leugnete aber vor ihnen allen, und sprach:

EVANGELIST: But he denied it before them all, and said:

PETRUS: Ich weiss nicht, was du sagest.

PETER: I know not what thou sayest.



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EVANGELIST: Als er aber zur Tür hinaus ging, sahe ihn eine andere, und sprach zu denen, die da waren:

ZWEITE MAGD: Dieser war auch mit dem Jesu von Nazareth.

EVANGELIST: Und er leugnete abermal, und schwur dazu:

PETRUS: Ich kenne des Menschen nicht.

EVANGELIST: Und über eine kleine Weile traten hinzu, die da standen, und sprachen zu Petro:

EVANGELIST: And when he was in the porch, he was seen by another maid, who said to them that were there:

SECOND MAID: This one also was with Jesus of Nazareth.

EVANGELIST: And again he denied with an oath.

PETER: I do not know the man.

EVANGELIST: And after a little while came they that were standing about there, and said unto Peter:

CHORUS

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

BYSTANDERS: Surely thou also art one of them, for thy speech doth betray thee.

46. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da hub er an sich zu verfluchen und zu schwören:

PETRUS: Ich kenne des Menschen nicht.

EVANGELIST: Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus, und weinete bitterlich.

EVANGELIST: And Peter then began to curse and to swear:

PETER: I do not know the man.

EVANGELIST: And immediately the cock crew. Then Peter thought upon the word of Jesus which said unto him: Before the cock croweth thou shalt thrice deny Me. Then went he out, and wept bitterly.



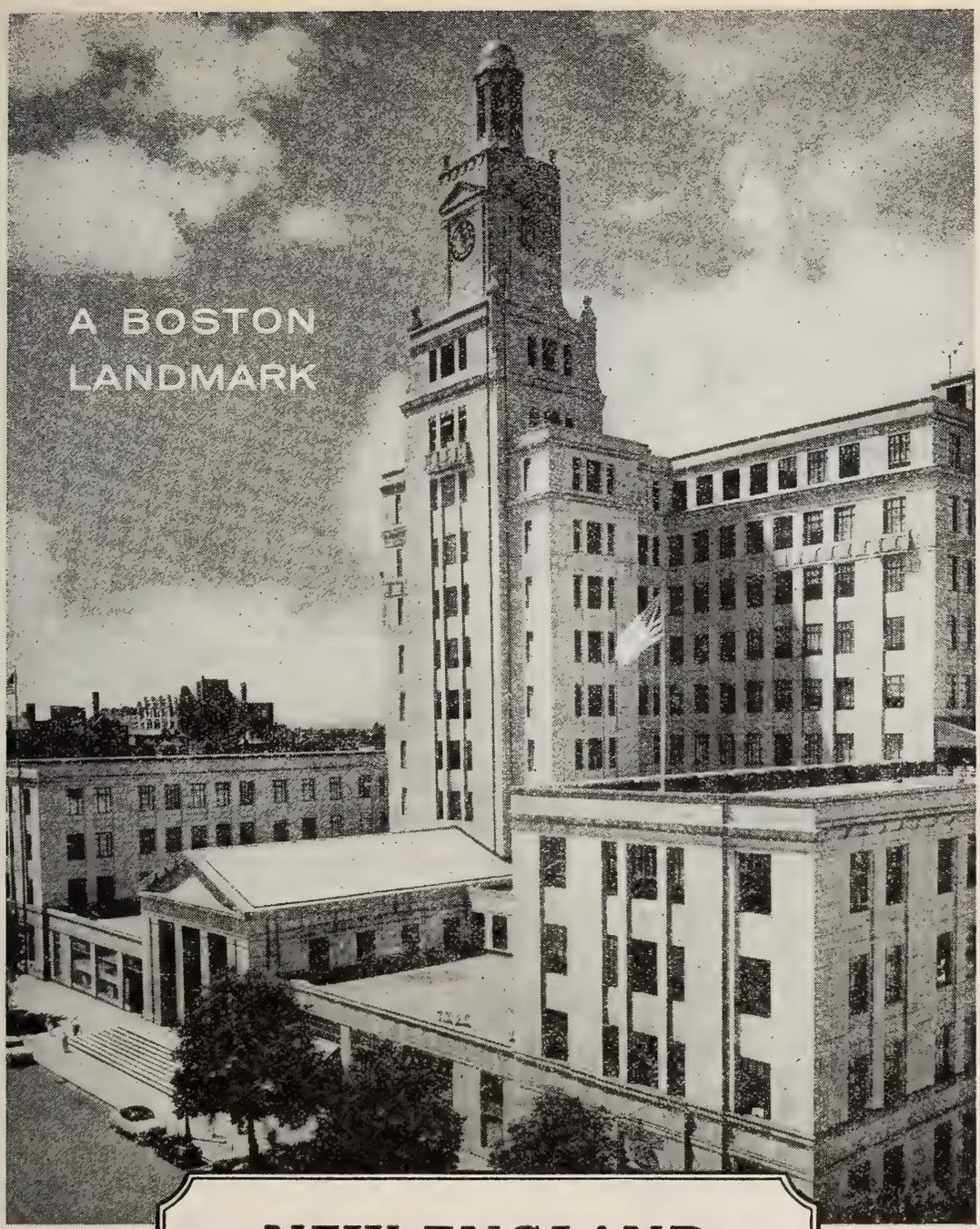
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47. ARIA (*Alto*)

Erbarme dich, mein Gott
Um meiner Zähren willen;
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.

O pardon me, my God,
And on my tears have pity.
Look on me
Heart and eyes do weep to Thee
To Thee bitterly.
Have mercy, Lord, on me.

48. CHORALE

Bin ich gleich von dir gewichen,
Stell' ich, mich doch wieder ein.
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad' und Huld
Ist viel grösser als die Sünde,
Die ich stets in mir befinde.

Tho' from Thee temptation lured me,
Lord, to Thee I come again.
Thy forgiveness is assured me
Thru Thy Son's despair and pain.
I do not deny my guilt,
But Thy mercy, if Thou wilt,
Far exceedeth my transgression,
Of which I must make confession.

49. RECITATIVE (*Tenor, Bass and Chorus*)

EVANGELIST: Des Morgens aber hielten alle Hohenpriester und die Ältesten des Volks einen Rat über Jesum, dass sie ihn töteten. Und banden ihn, führeten ihn hin, und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, dass er verdammt war zum Tode, gereuete es ihn, und brachte herwieder die dreissig Silberlinge den Hohenpriestern und Ältesten, und sprach:

EVANGELIST: When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put Him to death: And when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor. Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders. Saying,

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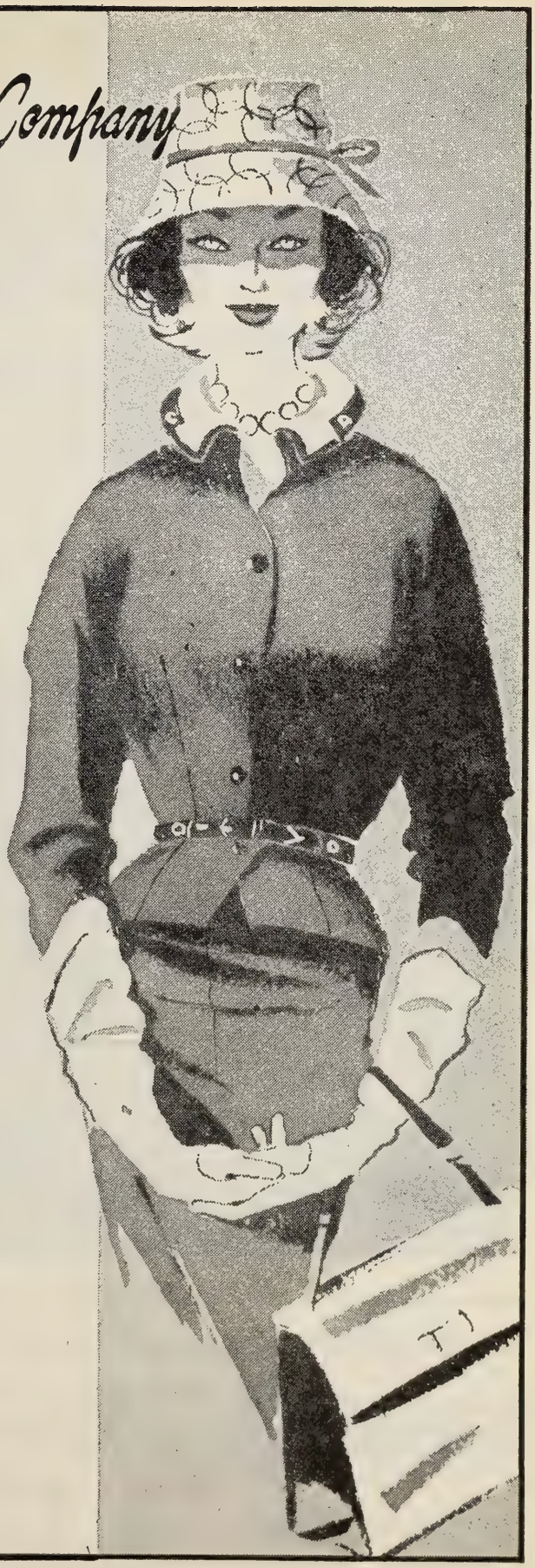
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JUDAS: Ich habe übel getan, dass ich unschuldig Blut verraten habe.
EVANGELIST: Sie sprachen:
CHORUS: Was gehet uns das an?

JUDAS: I have sinned in that I have betrayed the innocent blood.
EVANGELIST: And they said,
CHORUS: What is that to us?

50. RECITATIVE *(Tenor and Chorus)*

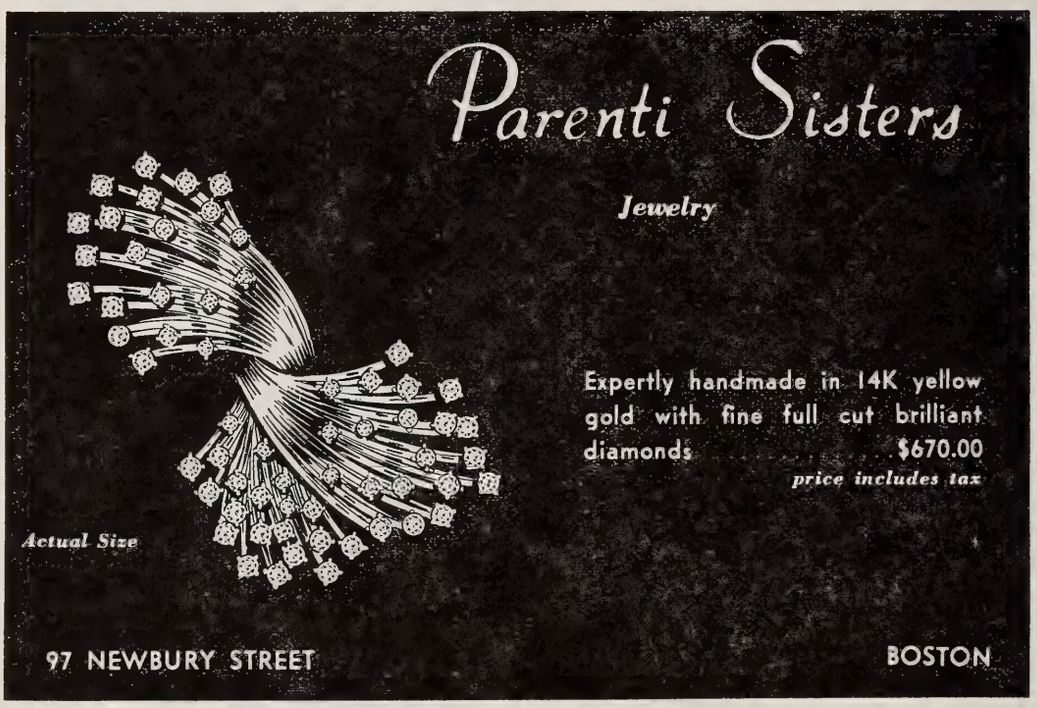
EVANGELIST: Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin, und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:
PRIESTER: Es taugt nicht, dass wir sie in den Gotteskasten legen, denn es ist Blutgeld.

EVANGELIST: And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces and said:
PRIESTS: It is not lawful for us to put them into the treasury, because it is the price of blood.

51. ARIA *(Bass)* WITH VIOLIN SOLO

Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füssen nieder.

Give me back my Lord, I pray ye!
See, he flings it at your feet,
Flings the price of his deceit,
He who did betray Thee.



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52. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Jesus aber stand vor dem Landpfleger; und der Landpfleger fragte ihn, und sprach:

PILATUS: Bist du der Juden König?

EVANGELIST: Jesus aber sprach zu ihm:

JESUS: Du sagest's.

EVANGELIST: Und da er verklagt ward von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

PILATUS: Hörest du nicht wie hart sie dich verklagen?

EVANGELIST: Und er antwortete ihm nicht auf ein Wort, also; dass sich auch der Handpfleger sehr verwunderte.

EVANGELIST: Then did Jesus stand before the governor; and the governor asked Him, and said:

PILATE: Art Thou the King of the Jews?

EVANGELIST: Jesus said unto him:

JESUS: Thou sayest!

EVANGELIST: And when He was accused of the chief priests and the elders, He answered nothing. Then said Pilate unto Him:

PILATE: Hearest Thou not how many things they witness against Thee?

EVANGELIST: And He answered him to never a word; insomuch that the governor marveled greatly.

53. CHORALE

Befiehl du deine Wege
Und was dein Herze kränkt
Der aller treusten Pflege
Dess, der den Himmel lenkt;
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuss gehen kann.

Commit thy ways, O pilgrim,
On time's dark, stormy seas,
To Him who all things orders,
Thro' sweet eternities.
Who measures out their courses,
To clouds and winds below,
He too will find a pathway,
Wherein thy feet may go.



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54. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hiess Barabbas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

EVANGELIST: Now upon the feast, the governor was wont to release unto the people one prisoner, whom they would. And at that time, there was among the prisoners a notable one called Barabbas. And when they were come together, Pilate said unto them:

PILATUS: Welchen wollet ihr dass ich euch losgeben? Barabbam oder Jesum, von dem gesaget wird, er sei Christus?

PILATE: Whom will ye that I release unto you, Barabbas or Jesus which is called Christ?

EVANGELIST: Denn er wusste wohl, dass sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl sass, schickete sein Weib zu ihm und liess ihm sagen:

EVANGELIST: For he knew that for envy they had delivered Him. When he was set down on the judgment seat, his wife sent unto him, saying:

PILATI WEIB: Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen.

PILATE'S WIFE: Have thou nothing to do with that just man; for I dreamed because of Him.

EVANGELIST: Aber die Hohenpriester und die Ältesten uberredeten das Volk, dass sie um Barabbam bitten sollten, und Jesum umbrächten. Da antwortete nun der Landpfleger, und sprach zu ihnen:

EVANGELIST: But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. Then answered the governor and said to them:



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PILATUS: Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

EVANGELIST: Sie sprachen:

PILATE: Now whether of the twain here will ye that I release to you?

EVANGELIST: They answer'd:

CHORUS

Barrabam!

MOB: Barabbas!

EVANGELIST: Pilatus sprach zu ihnen:

EVANGELIST: And Pilate said unto them:

PILATUS: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

PILATE: And what shall I do now with Jesus, of whom they say that he is Christ?

EVANGELIST: Sie sprachen alle:

EVANGELIST: They all said:

CHORUS

Lass ihn kreuzigen.

MOB: Let Him be crucified!

55. CHORALE

Wie wunderbarlich ist doch
Diese Strafe!
Der gute Hirte leidet für
Die Schafe!
Die Schuld bezahlt der Herre,
Der Gerechte, für seine Knechte!

How strange, how wondrous strange
This crucifixion;
The Shepherd for His sheep must bear
Affliction,
The good King pays His subjects'
Obligation, despite His station!





56. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Der Landpfleger sagte:
PILATUS: Was hat er denn Übels getan?

EVANGELIST: The governor answered:
PILATE: Why, what evil hath He done?

57. RECITATIVE (*Soprano*)

Er hat uns allen wohl getan.
Den Blinden gab er das Gesicht,
Die Lahmen macht' er gehend;
Er sag't uns seines Vaters Wort,
Er trieb die Teufel fort;
Betrübte hat er aufgericht't;
Er nahm die Sünder auf und an;
Sonst hat mein Jesus nichts getan.

He hath done only good to all.
The blind have back their sight through Him.
The lame again are walking;
He told us of His Father's word,
He driveth devils forth;
The mourners hath He comforted;
In Him a friend the sinner found.
Beside, my Jesu nought hath done.

58. ARIA (*Soprano*)

Aus Liebe will mein Heiland sterben,
Von einer Sünde weisst er nichts,
Dass das ewige Verderben und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

From love unbounded, yes all from love my Saviour dieth,
For sin and guilt He now hath none.
Lest the eternal doom that lieth over all beneath the sun
Be against my soul accounted.

59. RECITATIVE (*Tenor*)

EVANGELIST: Sie schrieen aber noch mehr, und sprachen:

EVANGELIST: Then cried they out all the more, and said:

CHORUS

Lass ihn kreuzigen.

MOB: Let Him be crucified!

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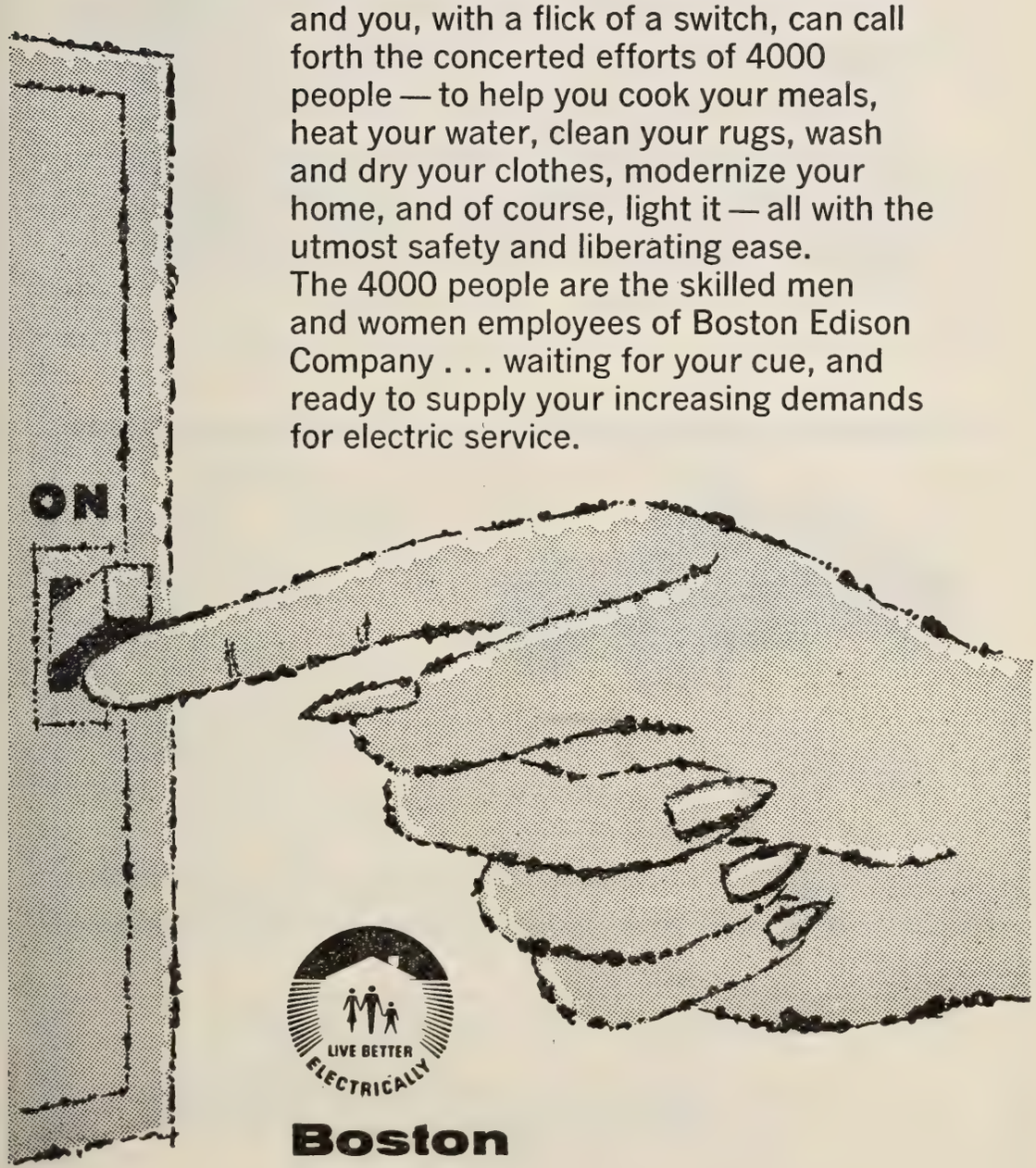
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RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da aber Pilatus sahe, dass er nichts schaffete, sondern dass ein viel grösser Getümmel ward, nahm er Wasser, und wusch die Hände vor dem Volk, und sprach:

PILATUS: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.

EVANGELIST: Da antwortete das ganze Volk, und sprach:

EVANGELIST: And when Pilate saw that all did avail him nothing, but that rather a tumult was arising, he took water, and washed his hands before the crowd, and said:

PILATE: I am innocent of the blood of this just man; be it your care.

EVANGELIST: Then answered all the people, and said:

CHORUS

Sein Blut komme über uns und unsre Kinder.

MOB: His blood be on us and on our children!

EVANGELIST: Da gab er ihnen Barabbam los; aber Jesum liess er geisseln, und überantwortete ihn, dass er gekreuziget würde.

EVANGELIST: Then he released Barabbas unto them, and when he had scourged Jesus, forthwith he delivered Him, that they might crucify Him.

60. RECITATIVE (*Alto*)

Erbarm es Gott! Hier steht der Heiland angebunden. O Geisselung, o Schläg, o Wunden! Ihr Henker, haltet ein! Erweichet euch der Seelen Schmerz, der Anblick solches Jammers nicht? Ach ja, ihr habt ein Herz, das muss der Martersäule gleich, und noch viel härter sein. Erbarmt euch, haltet ein!

O gracious Lord, behold the Saviour standeth. Now scourge they Him, and smite and wound Him! Tormentors, stay your hands! Are not your hearts with pity moved, to see such anguish meekly borne? Ah, no! Your hearts are hard, and must be like the rock itself; nay, more unyielding still. Have pity! Stay your hands.



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61. ARIA *(Alto)*

Können Tränen meiner Wangen
Nichts erlangen
O, so nehmt mein Herz hinein!
Aber lasst es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein.

If my weeping may not reach Thee,
I beseech Thee,
Take this heart from me!
Then, tho' vain my tears and pleading,
It may, when Thy wounds are bleeding,
Like an altar chalice be.

62. RECITATIVE *(Tenor)*

EVANGELIST: Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus, und sammleten über ihn die ganze Schar; und zogen ihn aus, und legeten ihm einer Purpurmantel an; und flochten eine Dornenkrone, und setzten sie auf sein Haupt, und ein Rohr in seine rechte Hand, und beugeten die Knie vor ihm, und spotteten ihn, und sprachen:

EVANGELIST: Then straightway the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers and stripped Him, and put on Him a scarlet robe; and, plaiting a crown of thorns, they put it upon His head, and a reed in His right hand, and so they bow'd the knee before Him, and mocked Him, and said:

CHORUS

Gegrüsset seist du, Judenkönig!

EVANGELIST: Und speieten ihn an, und nahmen das Rohr, und schlugen damit sein Haupt.

SOLDIERS: We hail Thee, King of the Jews!

And then they spat on Him, and with the reed they smote Him on the head.



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(Continued from page 1204)

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63. Chorale

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn!
O Haupt, zu Spott gebunden,
Mit einer Dornenkron'!
O Haupt, sonst schön gezieret,
Mit höchster Ehr' und Zier,
Jetzt aber hoch schimpfieret:
Gegrüsset seist du mir!

O Thou with hate surrounded,
Enduring shame and scorn,
Whose sacred head is wounded,
And crown'd with cruel thorn,
Though praise and adoration
Be now denied to Thee,
And Thine but execration,
Accept them, Lord, from me.

INTERMISSION

64. Recitative *(Tenor)*

Evangelist: Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus, und zogen ihm seine Kleider an, und führeten ihn hin, dass sie ihn kreuzigten. Und indem sie hinausgingen, fanden sie einen Menschen von Kyrene, mit Namen Simon; den zwangen sie, dass er ihm sein Kreuz trug.

Evangelist: And after that they had mocked Him, they took the robe off from Him, and put His own raiment on Him, and led Him away to crucify Him. And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear his cross.

65. Recitative *(Bass)* with Viola da Gamba

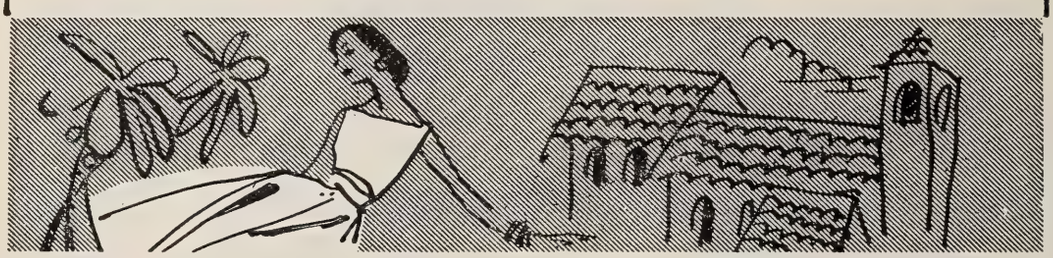
Ja! freilich will in uns das Fleisch
Und Blut zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

Yea, truly flesh and blood is loath
To bear the Cross unless compelled;
And that for which we most should
Care in least esteem is held.

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66. ARIA *(Bass)* WITH VIOLA DA GAMBA

Komm, süsses Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilf du mir es selber tragen.

Come blessed Cross, with Thee I share it,
My Jesus, share it Thou with me!
I look to Thee for help to bear it.
And if too great the burden be,

67. RECITATIVE *(Tenor)*

EVANGELIST: Und da sie an die Stätte kamen, mit Namen Golgotha, dass ist verdeutschet Schädelstatt, gaben sie ihm Essen zu trinken, mit Gallen vermischet; und da er es schmeckete, wollte er nicht trinken. Da sie ihn aber gekreutzt hatten, teilte sie seine Kleider, und wurfe das Los darum; auf dass erfüllet wurde, das gesagt ist durch den Propheten: "Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen." Und sie sassen allda und hüteten sein. Und oben zu seinem Haupte hefteten sie die Ursach seines Todes beschrieben, nämlich: "Dies ist Jesus, der Juden König." Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten, und einer zur Linken. Die aber vorüber gingen, lästerten ihn, und schüttelten ihre Köpfe, und sprachen:

EVANGELIST: And when they were come unto a place called Golgotha, that is to say a place of a skull, they gave Him vinegar to drink, mingled with gall; and when He had tasted thereof He would not drink. And they crucified Him, and parted His garments, casting lots; that it might be fulfilled which was spoken by the prophet: They parted my garments among them, and upon my vesture did they cast lots.

And sitting down they watched Him there; and set over His head His accusation, written: THIS IS JESUS, THE KING OF THE JEWS. And with Him two thieves were crucified, one on the right hand, and one on the left. And they that passed by, reviled Him, wagging their heads, and saying:

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CHORUS

Der du den Tempel Gottes zerbrichst, und bauest ihn in dreien Tagen, hilf dir selber. Bist du Gottes Sohn, so steig herab vom Kreuz.

EVANGELIST: Desgleichen auch die Hohenpriester spotteten sein, sammt den Schriftgelehrten und Ältesten, und sprachen:

Thou that destroyest the temple of God, and buildest it in three days, save Thyself. Art Thou the Son of God, come down now from the cross.

EVANGELIST: And likewise also the chief priests mocking Him, with the scribes and the elders said:

CHORUS

Andern hat er geholfen, und kann sich selber nicht helfen. Ist er der König Israels, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstet's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

He saved others, Himself He cannot save. If He be King of Israel, let Him come down now from the cross, and then we will believe Him. He in God hath trusted: let Him deliver Him now, if He will, for He hath said: I am the Son of God.

68. RECITATIVE (*Tenor*)

EVANGELIST: Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget wurden.

EVANGELIST: He was reviled also by the robbers, who were crucified with Him.

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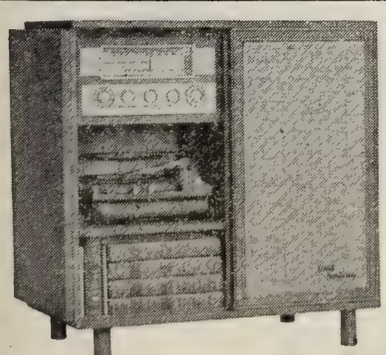
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69. RECITATIVE (*Alto*)

Ach Golgatha, unsel'ges Golgatha! Der Herr der Herrlichkeit muss schimpflich hier verderben, der Segen und das Heil der Welt wird als ein Fluch an's Kreuz gestellt. Der Schöpfer Himmels und der Erden soll Erd' und Luft entzogen werden; die Unschuld muss hier schuldig sterben: Das gehet meiner Seele nah: ach Golgatha, unsel'ges Golgatha!

Ah, Golgotha! Unhappy Golgotha! The Lord of glory here mid shame and scorn must perish. The blessed Saviour of the world upon the accursed tree now hangs. The Lord who heaven and earth created, of life and light is now bereft. The sinless here for sin must perish. Ah! how this grief doth pierce my soul! Ah, Golgotha! Unhappy Golgotha!

71. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und von der sechsten Stunde an ward eine Finsternis über das ganze Land, bis zu der neunten Stunde. Und um die neunte Stunde schriee Jesus laut, und sprach:

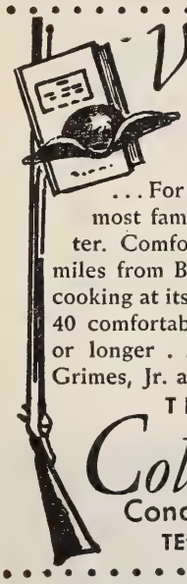
JESUS: Eli, Eli, lama, lama sabachthani?

EVANGELIST: Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da standen, da sie das höreten, sprachen sie:

EVANGELIST: And from the sixth hour there was a darkness over all the land, until the ninth hour. And about the ninth hour Jesus cried aloud and said:

JESUS: Eli, Eli, lama sabachthani!

EVANGELIST: That is, My God, My God, O why hast Thou forsaken Me! Some of them that stood there heard Jesus cry aloud, and they said:



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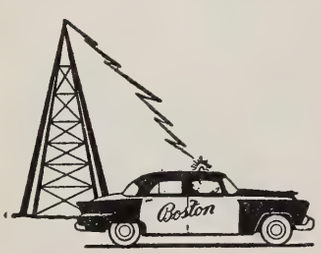
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CHORUS

Der rufet den Elias.

MOB: He calleth for Elias.

EVANGELIST: Und bald lief einer unter ihnen, nahm einen Schwamm, und füllete ihn mit Essig, und steckete ihn auf ein Rohr, und tränkete ihn. Die andern aber sprachen:

EVANGELIST: And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The others said, however:

CHORUS

Halt, halt, lass sehen, ob Elias komme, und ihm helfe?

MOB: Wait, let's see if indeed Elias come to save Him.

EVANGELIST: Aber Jesus schriee abermal laut, und verschied.

EVANGELIST: And again Jesus cried aloud, and departed.

72. CHORALE

Wenn ich einmal soll scheiden,
So scheide nicht von mir!
Wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiss mich aus den Ängsten
Kraft deiner Angst und Pein!

When I too am departing,
Then part Thou not from me.
On death's lone journey starting,
My soul will feel for Thee!
When near my end I languish,
All other comfort vain,
Then draw me out of anguish,
By Thine own woe and pain.

73. RECITATIVE *(Tenor and Chorus)*

EVANGELIST: Und siehe da, der Vorhang im Tempel zerriss in zwei Stück, von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die

EVANGELIST: And then, behold! the veil of the temple was rent in twain, from the top unto the bottom. And the earth did quake, and the rocks were rent. And

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Gräber täten sich auf, und standen auf viel Leiber der Heiligen, die da schliefen; und gingen aus den Gräbern nach seiner Auferstehung, und kamen in die heilige Stadt, und erschienen vielen. Aber der Hauptmann, und die bei ihm waren, und bewahreten Jesum, da sie sahen das Erdbeben, und was da geschah, erschraken sie sehr, und sprachen:

(Chorus) Wahrlich, dieser ist Gottes Sohn gewesen.

Evangelist: Und es waren viel Weiber da, die von ferne zusahen, die da waren nachte folget zus Galiläa, und hatten ihm gedienet; unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedaei. Am Abend aber kam ein reicher Mann von Arimathia, der hiess Joseph, welcher auch ein Jünger Jesu war. Der ging zu Pilato, und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

the tombs gave up their dead, and there arose many bodies of the dead, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many. Now the centurion and they that were with him, and were watching Jesus, when they saw the earthquake, and those things that were done, they feared greatly, and said:

The Watchers: Truly, this was the Son of God.

Evangelist: And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto Him: among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children. At eventide there came a rich man of Arimathea, called Joseph, who himself was a disciple of Jesus. He went to Pilate, and begged of him the body of Jesus. Then Pilate commanded the body to be delivered.

74. Recitative (*Bass*)

Am Abend da es kühle war, ward Adams Fallen offenbar. Am Abend drücket ihn der Heiland nieder. Am Abend kam die Taube wieder, und trug ein Olblatt in

At eventide, cool hour of rest, Was Adam's fall made manifest. So now at eve our foe doth Christ subdue; At eve the dove returning flew, And in its



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dem Munde. O schöne Zeit! O Abendstunde! Der Friedensschluss ist nun mit Gott gemacht, denn Jesus hat sein Kreuz vollbracht. Sein Leichnam kommt zur Ruh. Ach! liebe Seele, bitte du, geh, lasse dir den toten Jesum schenken, o heilsames, o köstlich's Angedenken!

mouth the olive bore. O lovely time! O evening hour! The covenant of peace with God is seal'd, For Jesus hath His cross fulfilled. His body sinks to rest. Ah! go, my soul, beg thou His corpse. Go! shall the dear remains neglected perish? O precious boon, for heart and soul to cherish!

75. ARIA *(Bass)*

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben,
Denn er soll nunmehr in mir,
Und für seine süsse Ruhe haben.
Welt, geh aus, lass Jesum ein!

Let my heart be pure as Thine.
There is a precious grave I make Thee,
Dwell Thou there, whom I adore, ever more,
There to sweetest rest betake Thee.
World away, come Jesus mine!

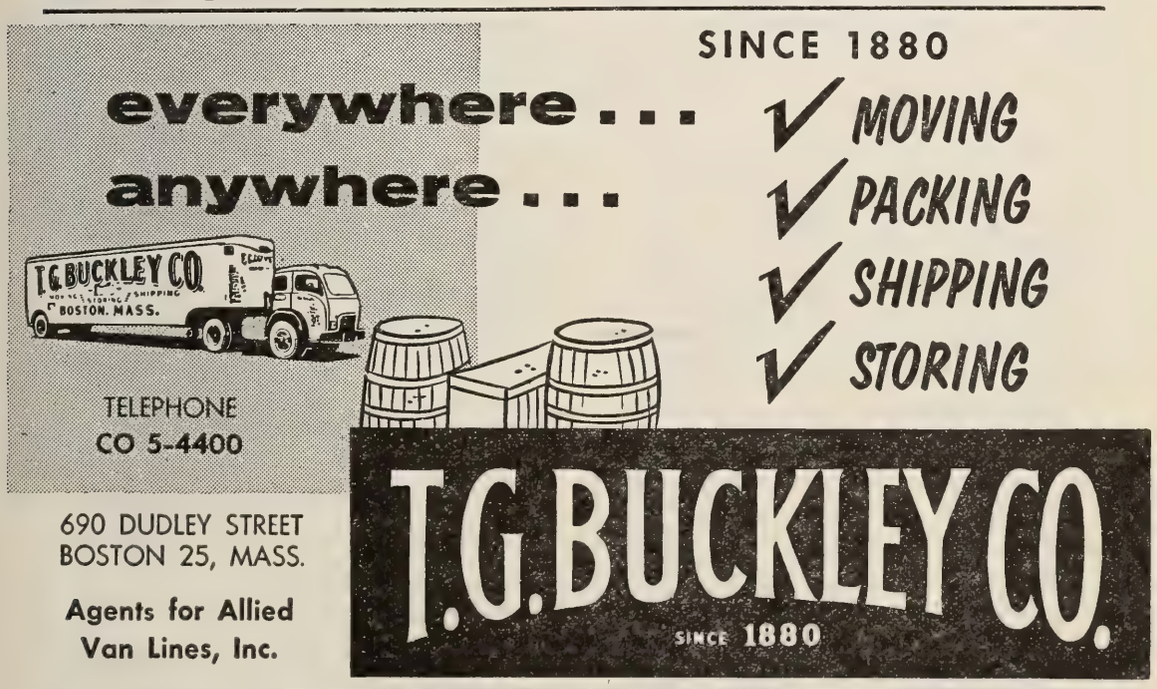
76. RECITATIVE *(Tenor, Bass and Chorus)*

EVANGELIST: Und Joseph nahm den Leib, und wickelte ihn in ein' rein' Leinwand, und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen; und wälzete einen grossen Stein vor die Tür des Grabes, und ging davon.

Es war aber allda Maria Magdalena, und die andere Maria, die setzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer samtlich zu Pilato, und sprachen:

EVANGELIST: And Joseph took the body, and wrapped it in a clean cloth of linen, and laid it in his own new tomb, which he had hewn out in the rock; and having rolled a great stone to the door of the tomb, he went away.

EVANGELIST: And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate. Saying,



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CHORUS: Herr, wir haben gedacht, dass dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, dass man das Grab verwahre bis an den dritten Tag, auf dass nicht seine Jünger kommen, und stehlen ihn, und sagen zu dem Volk: Er ist auferstanden von den Toten und werde der letzte Betrug ärger denn der erste.

PRIESTS: Sir, we remember that that deceiver said, while He was yet alive, after three days I will rise again. Command therefore that the sepulchre be made sure until the third day, lest His disciples come by night, and steal Him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first.

EVANGELIST: Pilatus sprach zu ihnen;

EVANGELIST: Pilate said unto them,

PILATE: Da habt ihr die Hüter; gehet hin, und verwahret's, wie ihr wisset.

PILATE: Ye have a watch: go your way, make it as sure as ye can.

EVANGELIST: Sie gingen hin, und verwahreten das Grab mit Hütern, und versiegelten den Stein.

EVANGELIST: So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

77. RECITATIVE (*Soprano, Alto, Tenor, Bass*) WITH CHORUS

BASS: Nun ist der Herr zur Ruh gebracht.

BASS: The Lord hath lain Him down to rest.

TENOR: Die Müh' ist aus, die unsre Sünden ihm gemacht.

TENOR: The pains are o'er, He for our sins so meekly bore.

ALTO: O selige Gebeine, seht, wie ich euch mit Buss und Reu beweine, dass euch mein Fall in solche Not gebracht.

ALTO: O weary broken body! See! how my tears of fond remorse bedew Thee, that in my fall such bitter woes were Thine.

SOPRANO: Habt lebenslang vor euer Leiden tausend Dank, dass ihr mein Seelenheil so wert geacht't.

SOPRANOS: My soul shall bless Thee all my days with thousand thanks, that Thou hast deem'd it worth the sacrifice.

CHORUS (*with above*)

Mein Jesu, gute Nacht!

Lord Jesu, rest in peace!

78. CHORUS

Wir setzen uns mit Tränen nieder,
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh'!
Ruh't, ihr ausgesognen Glieder,
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt,
Schlummern da die Augen ein.

In tears of grief here sit we weeping,
Hearts turned to Thee, O Saviour blest:
Rest Thee softly, softly rest.
Long, ye weary limbs, lie sleeping.
This cold stone above Thy head,
Shall to many a careworn conscience
Be a sweet refreshing pillow;
Here the soul finds peaceful bed.
Closed in bliss divine
Slumber now the weary eyes.

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ENTR'ACTE

THE CHORALES IN THE ST. MATTHEW PASSION

By ARCHIBALD T. DAVISON

When the Boston Symphony Orchestra recorded the Passion according to St. Matthew at a performance on Good Friday, March 26, 1937, Dr. Davison contributed an illuminating description of the work which was distributed with the records.

It is here quoted in part.

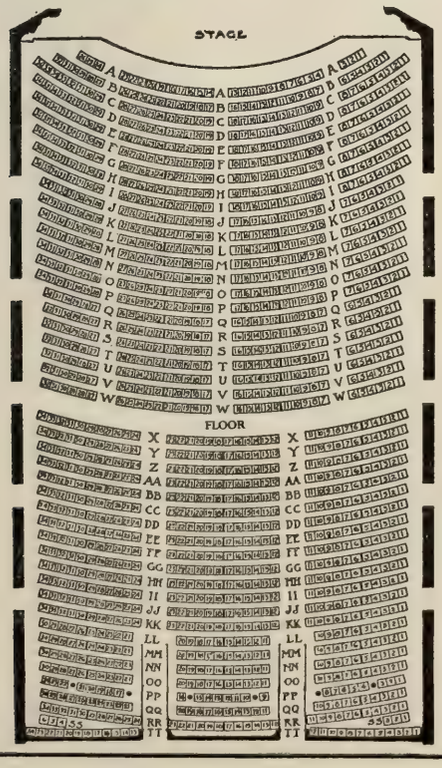
Bach was born just in time to glorify the rising fortunes of Protestant music, for in the 17th century the music of Roman Catholic Germany had measurably declined, due, in the main, to the use of Italian musical method, a method beguiling but not susceptible of healthy transplantation, and it was in Protestant hands, especially in those of Bach, that the Passion was to be notably developed. Schütz's Passions, for example, which are the forerunners of Bach's, are typical examples of the devout German approach to the Passion story. Protestantism, centering as it did on the non-mediatory character of man's contact with God, was emphasizing in 17th century Germany the more intimate features of this idea everywhere expressed in text, accompanied, of

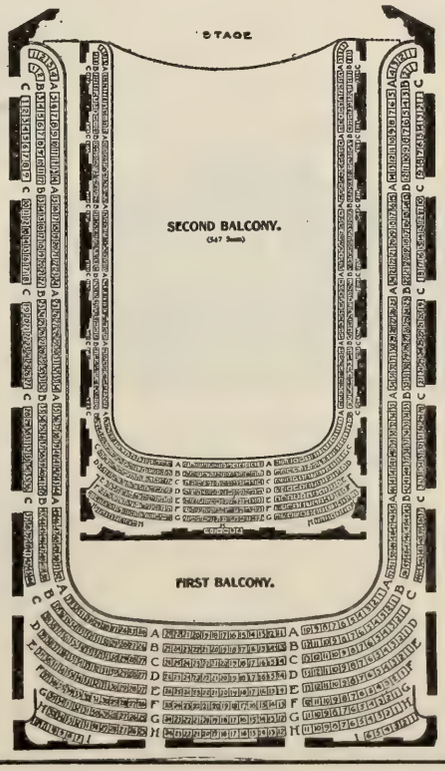
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course, by music of which Hammerschmidt's (1612–1675) "Dialogues between God and a Believing Soul" is an excellent instance. Early in the 18th century this quality of introspection, of meditation, makes its appearance in the Passion where it interrupts the narrative by passages that are purely reflective. Thus, in the St. Matthew Passion, Bach divides the narrative of the thieves' reviling and the description of the darkness by two solos, one of which is philosophical and the other exhortatory, neither serving in any way to advance the progress of the story. Such a method must have presented stern difficulties to the composer, for he was dealing simultaneously with two quite opposed aspects of expression, the dramatic and the commentary, the first of which by its very nature demands unbroken continuity. The contrast between these two styles is most marked when Bach breaks off the drama to introduce a chorale; for these intimate and meditative fragments are even more static than the interpolated solos. They are self-sufficient. Golgotha, the climax of the story, must wait while all reflect upon its meaning.

The chorale lay at the very centre of German Protestant musical thought; and for the congregation it had an appeal which was rooted,

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in part, in the origins of the form itself. Arising from the need of a representative Protestant hymn, the chorale was destined to bear somewhat the same relation to Protestant music that plainsong had borne to the musical art of the Roman Catholic church. Poets of the new religion were quick to write their hymns, but the music was a more difficult matter. In the end, Luther was forced to draw on three sources for material to supplement the melodies supplied by contemporary composers. These three sources were plainsong, altered to suit the requirements of the Protestant hymn; German folksong; and the melodies of madrigals or other part-music. The last two were forced to undergo many changes particularly of a rhythmic nature in order to bring them into conformity with the chorale type, and also to purge them of their secular associations. Thus it will be seen that in many instances the substance of a chorale was essentially popular; and its congregational appeal, therefore, inevitable. Not all tunes, of course, were equally amenable to sanctification, and when it appeared that some chorale was too firmly bound to the world by ties of association, it was withdrawn from sacred use.

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Of all the great body of melodies that grew up in the service of the church, two, in particular, have achieved double popularity in their constant use by congregations and their employment by musicians as the basis of divers compositions: "Ein' Feste Burg ist unser Gott" and the Passion Chorale "O Haupt voll Blut und Wunden." The melody of the latter appeared as the soprano part of a madrigal by Hassler (1564–1612) entitled "My Peace of Mind Is Shattered by the Charms of a Tender Maiden"; and with practically no alteration save the equalization of the rhythm, it became a devout and faithful handmaid of Protestant worship. Of this chorale Bach was particularly fond and it appears again and again in his vocal and instrumental works. In the St. Matthew Passion it is almost a *leit-motif,* for it occurs no less than five times.*

Not Bach alone, but all Protestant German composers, found in the chorale form a relatively new and vital force for the integration of Protestant music. In their hands its manipulation was marvellously varied and its formal possibilities expanded to include works as distant from one another as the fugue and the stately dance. It is characteristic of Bach's artistic integrity that throughout the Passion his treatment of the chorale is, with few exceptions, strictly unadorned; and it is typical of his genius that in these brief meditations, so simple and so touching, he should have turned deliberately from his almost inevitable contrapuntal way to seek impressiveness in plain harmony. He does not permit himself even the instrumental interludes with which he so often varies his treatment of the form. It is as though he would say "I cannot entrust this sentiment to a single voice; its implications are universal and everyone must share in them. Nor is art the first consideration here; what all humanity must feel may only be expressed in the simplest terms." In every case the harmonization emphasizes the meaning of the text and transforms the melody into an eloquent commentator. An excellent example of the truth of this is offered by a comparison of No. 16 ("'Tis I, My Sins Betray Thee") and No. 31 ("Now May The Will Of God Be Done"). In the first case the harmonization and the treatment of the voices make self-reproach almost graphic, while in the second instance the music seems scarcely less self-assured than the words. Most remarkable of all, however, is the last appearance of the Passion Chorale (No. 72). At this point Bach is facing in a particularly acute form the problem of bringing his work to an impressive close, for the chief dramatic incident, — the death of Jesus, — has just been announced with complete lack of dramatic preparation. For an opera composer of Bach's time, dealing with a secular text and under similar circumstances, there would have been no difficulty, for the ending of his drama would have been a happy one and would have necessitated only the addition of a concerted finale. Beethoven was forever straining emotion to the breaking-point so that to continue without creating an anti-climax seems all but impossible; but those situations were invariably of his own making and he dealt successfully with them in his own way by violently "chang-

* The melody of the Passion Chorale is used in numbers 21, 23, 53, 63, and 72. Bach was no doubt aware of the contribution to the unity of the work made by the repetition of this melody, for he invoked the principle again in the case of the chorales "Herzliebster Jesu" (Nos. 3, 25 and 55) and "O Welt, sieh' hier dein Leben" (Nos. 16 and 44).

ing the subject," so to speak. The problem of how to continue or how to conclude was, after all, comparatively simple both for the 18th century opera composer and for Beethoven. The first had only to follow tradition, the other to execute a complete emotional "about face." Bach's only resource, however, was his own genius. He is dealing with the most sacred of texts; he may neither add nor subtract; the panoply of a great dramatic climax is forbidden him; he is left with the simple and unutterably poignant pronouncement "But once more Jesus cried aloud and departed." Surely anyone hearing the St. Matthew Passion for the first time must have questioned even Bach's ability to speak appropriately the next musical word. But with what miraculous insight is the answer given, for at this moment the chorus softly enters with yet another and a final statement of the Passion Chorale in a harmonization so full of eloquence and pathos that it has come to be ranked first among Bach's vocal settings of chorale melodies. To hear it is to realize how inevitably right it is in the circumstances; and in the face of such music all questions of dramatic unity are relegated to the sphere of the academic.

In the St. Matthew Passion, despite such obvious difficulties as have just been mentioned, never for a moment does the continuity lapse. The chorales are congregational hymns and nothing else; the recitatives and certain of the choruses are dramatic; and there are the solos which are soliloquies. Yet notwithstanding the constant mixing of these contrasting elements, the Passion story is never forgotten. The same persistence of idea, the same inevitability that characterizes the Brandenburg concertos and the organ Passacaglia are here, albeit much more subtly conveyed. Within this work there is, too, a considerable diversity of musical style. Arias such as "Gladly Will I, All Resigning" are pure 18th century; "At Eventide, Cool Hour of Rest" is so supremely lyric that Schubert might have written it; "Only Bleed, Thou Dearest Heart" and "O Pardon Me, My God" are Bach and only Bach; while the music which accompanies the words "Truly this was

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II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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These concerts will end about 3:35 o'clock on Friday afternoon; 9:50 o'clock on Saturday evening.

Performances by this orchestra are broadcast each week on Monday evenings from 8:05 to 9:00 P.M. on the NBC Radio Network (nearest local station WJAR, Providence). The Friday and Saturday concerts are broadcast direct each week by Station WGBH-FM.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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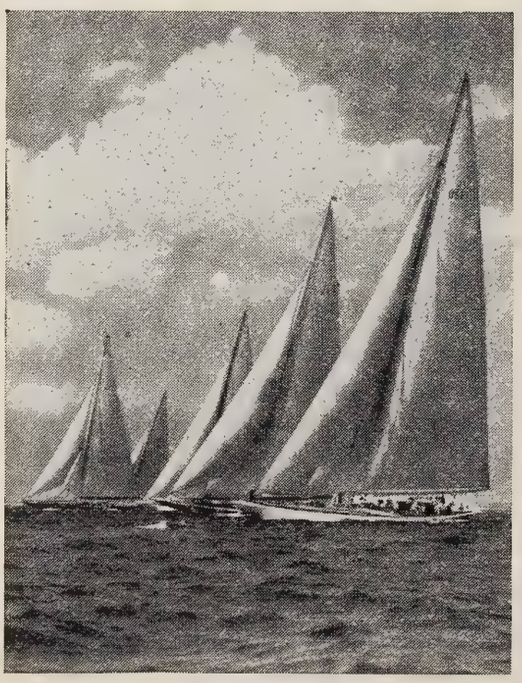
the Son of God" and "Bliss divine, Slumber now the weary eyes" reject classification. In the whole field of music they are lonely examples of an almost unimaginable beauty.

Whether or not Bach was conscious of the problem which confronted him in assimilating such widely disparate elements as the dramatic and the reflective, — a problem which was not present in the composition of his other major choral work, the B minor Mass — he unquestionably sought and achieved unity at every point. Even the instrumentation ministers to this. The scoring is never objectively brilliant as it is, for example, in the "Cum Sancto Spiritu" of the Mass, nor does it represent the categorical arrangement of instruments which so often accompanied the cantatas. In the Passion the instrumentation is invariably apposite and never fails to point and color the text it partners. "Although My Heart in Tears Does Swim" and "From Love Unbounded" are especially conspicuous in this respect.

To object to the great length of the arias — a length that was traditional in the 18th century — or to complain of Bach's indifference to vocal frailty, is to quibble. As Hadow said of the criticism of a technical feature in Beethoven's Missa Solennis: "The judgment is wholly true and wholly irrelevant." So it is with the Passion: it is a forest, not trees.

One often feels that Beethoven defeats himself by asking more of singers than it is humanly possible to give. Bach's music sometimes suffers from unsympathetic or indifferent interpretation; but in reverent and skillful hands it never fails to reflect the flame that gave it life, the flame of genius born but once.

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Mrs. Elihu Thomson
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Miss Katharine Tousey
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Mrs. Loren D. Towle
Miss Annie R. Townsend
Miss Elizabeth Townsend
Miss Virginia Townsend
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Miss Marion L. Tyler
Mrs. Royal W. Tyler
Mrs. William Bartlett Tyler
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Mr. Herman Vershbow
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Miss Doris Volland
Miss Elizabeth R. Vollmayer
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Mrs. Guy Warren Walker
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Reverend Dr. John Wallace
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Mrs. Henry K. White
Mr. Henry Wade White
Mr. James N. White
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Miss Marian E. White
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Mr. Jordan M. Whitelaw
Miss Anne Whiteman
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Mrs. James E. Whitin
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Mrs. Max O. Whiting
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Miss Dorothy Whitman
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Mrs. Burgess Whitney
Mrs. Byam Whitney
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Miss Margaret Whitney
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Mrs. Wyman Whittemore
Mr. and Mrs.
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Mrs. James P. Whitters
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Mr. Nathaniel Whittier
Mrs. Frederick S. Whitwell
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Mr. Francis M. Wiener
Mrs. Robert G. Wiese
Miss Barbara Wiggin
Mrs. Joseph Wiggin
Mrs. Morrill Wiggin
Dr. and Mrs.
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Mr. Richmond G. Wight
Mrs. William H. Wightman
Mr. Wade H. Wigington, Jr.
Mrs. Rufus L. Wilbor
Mrs. Adeline T. Wilder
Miss Alice L. Wilder
Mr. and Mrs.
Samuel A. Wilkerson, III
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Katherine Wilkins
Mr. and Mrs.
Leslie S. Wilkins
Mr. Marshall Sumner
Wilkins
The Hon. and Mrs.
Raymond S. Wilkins
Mr. Warde Wilkins
Mr. A. C. Wilkinson
Miss Vivian B. Wille
Mrs. Alexander Williams
Mr. Alexander W. Williams
Miss Hannah Williams
Miss Hazel Williams
Miss Hilda W. Williams
Mrs. Horace D. H. Williams
Miss Janet M. Williams
Mrs. John T. Williams
Miss Margaret C. Williams
Miss Marion Williams
Mrs. Moses Williams
Mr. and Mrs.
Ralph B. Williams
Mr. and Mrs.
Robert S. Williams
Mr. and Mrs.
S. P. Williams
Mr. John W. Williamson
Mr. and Mrs.
Robert W. Williamson
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Mr. Harold B. Willis
Miss Ruby Willis
Miss Ruth C. Willis
Mrs. Wesley P. Wilmot
Mrs. Albert O. Wilson
Mrs. Edward Chase Wilson
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Grafton Lee Wilson
Mrs. John Otis Wilson
Miss Sara Lou Wilson
Miss Florence B. Windom
Mrs. H. W. Winer
Miss Effie May Winger
Mr. and Mrs.
David H. Winnick
Mrs. Laurence L. Winship

Mr. Frederick Winslow
Mrs. Allen P. Winsor
Mrs. Frederick Winsor
Mrs. Sidney H. Wirt
Mr. and Mrs. Robert Wise
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Mr. and Mrs. Max D. Wit
Miss Eva M. Witham
Mrs. Una C. Withers
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Mr. and Mrs. Oliver Wolcott
Mr. Gerard Wolfe
Mr. Jules Wolffers
Mr. Eric Wolman
Mr. and Mrs. Lee Marc G. Wolman
Mr. and Mrs. Cornelius Ayer Wood
Miss Louise Wood
Miss Katherine Woodberry
Miss Beatrice S. Woodman
Dr. and Mrs. Edward F. Woods
Mrs. James H. Woods
Mrs. Robert A. Woods
Mr. and Mrs. G. Wallace Woodworth
Mrs. Kennard Woodworth
Mrs. John Wooldredge
Miss Anna R. Woolf
Mrs. George H. Woolley
Miss Constance R. Worcester
Mrs. William C. Worth
Mr. and Mrs. Paul I. Wren
Mr. George L. Wrenn, II
Miss Elizabeth P. Wright
Most Reverend John J. Wright
Mr. and Mrs. Kenneth A. Wright
Mrs. Walter P. Wright
Mrs. Edgar N. Wrightington
Mrs. Walter Wrigley
Mrs. Frederick R. Wulsin
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Mr. and Mrs. Herschel I. Yesley
Miss Miriam E. Yoffa
Mr. Sidney R. Yoffe
Dr. and Mrs. Morris Yorshis
Dr. and Mrs. Edward L. Young
Mrs. Henry Melvin Young

Mr. and Mrs. Sydney Zanditon
Dr. Louis Zetzel
Mrs. Percy Rolfe Ziegler
Mr. Irving P. Zieman
Avedis Zildjian Company
Mr. R. Zildjian
Mr. and Mrs. George M. Zimberg
Mrs. Morris Zimman
Miss M. Emma Zoller
Mr. and Mrs. Irwin S. Zonis
Mr. William J. Zumwalt

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(Rhode Island members are listed on page 1280)

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Mrs. William Ackerman—New York
Mr. and Mrs. Eugene E. Adams—New York
Miss Hannah M. Adams—New York
Mr. Joseph Dana Allen—New York
Mrs. Philip K. Allen—Washington, D.C.
Mrs. Robert J. Allen—Maryland
Dr. Harold L. Alling—New York
Mr. Lloyd V. Almirall—New York
Mrs. Robert R. Ames—Maine
Miss Elizabeth B. Andrews—New York
Mr. and Mrs. Ernest Angell—New York
Mrs. E. B. Armstrong—New Hampshire
Miss Louise H. Armstrong—Maine
Mr. Robert K. Armstrong—Minnesota
Dr. I. Arons—New York
Mr. George C. Arvedson—Michigan
Mrs. Arthur O. Asher—New York
Mr. Gifford W. Asher—Washington
Mr. and Mrs. Randolph Ashton—Pennsylvania
Mrs. Richard A. Atkins—New York

Mrs. Grace D. Bahr—Illinois
Mrs. Edward L. Ballard—New York
Mr. and Mrs. Frederick C. Balz—New Jersey
Miss Isabella Fraser Barnes—New York
Miss Laura Barney—New York
Mr. Arthur Baron—Missouri
Mrs. Richard A. Bartlett—New Jersey
Miss Helen L. Bass—New Jersey
Mr. Emil J. Baumann—New York
Mrs. G. C. Beach—New York
Mr. Gerald F. Beal—New York
Mrs. Norwin S. Bean—New Hampshire
Miss Mazie Becker—New York
Mr. and Mrs. Jean Bedetti—Florida
Mrs. Frank Begrisch—New York
Beinecke Foundation—New York
Mrs. Haughton Bell—New York
Mr. Elliot S. Benedict—New York
Mrs. Edward Herbert Bennett, Jr.—Illinois
Miss Georgina Bennett—New Jersey
Mrs. Samuel C. Bennett—Vermont
Mr. and Mrs. Oscar F. Berg—New York
Mrs. Henri L. Berger—Connecticut
Mr. John H. Bergmann—New York
Miss Anna Berley—New York
Mr. Louis K. Berman—New York
Mr. Myer Berman—New Hampshire
Mrs. Edwin E. Bernheimer—New York
Miss Mary Bernstein—New York
Dr. Frank B. Berry—Washington, D.C.
Miss Dorothy L. Betts—New York
Mr. René Bickart—New York
Mr. Georges Bigar—New York
Miss Gladys M. Bigelow—Maine
Mrs. A. W. Bingham—New York
Miss Mary Platt Birdseye—New York
Mrs. Louis G. Bissell—New York
Miss Edith C. Black—New York
Mrs. George Blagden—New York
Mrs. Robert Woods Bliss—Washington, D.C.
Mr. Samuel J. Bloomingdale—New York
Mr. and Mrs. Robert E. Blum—New York
Mr. Edward C. Boettcher—Wisconsin
Mr. and Mrs. Benjamin Bogin—Connecticut
Mr. Herbert L. Borgzinner—New York
Mr. Douglass C. Boshkoff—New York

Mr. and Mrs. Burnham Bowden—New York
Mr. and Mrs. John W. Bowden—New York
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Mrs. Louis J. Brecker—New York
Mr. Thomas W. Bresnahan—New York
Mr. E. T. Brewster—New York
Mrs. William H. Briggs—New York
Mrs. Richard deW. Brixey—New York
Mrs. Fred Brodkey—Nebraska
Miss Ethel M. Brown—Canada
Mrs. Mabel Wolcott Brown—Connecticut
Miss Mary Loomis Brown—New York
Miss Virginia F. Browne—Connecticut
Mrs. W. S. Browne—New Jersey
Dr. Howard C. Bruenn—New York
Miss Lucie M. Bryant—New Jersey
In memory of Mrs. George S. Buck—
New Hampshire
Mrs. Arthur M. Bullowa—New York
Mr. J. Campbell Burton—New York
Mrs. Clarence Buttenwieser—New York
Miss Alice D. Butterfield—New York

Mrs. George A. Campbell—New Jersey
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Mrs. Otis Swan Carroll—New York
Mrs. A. Hartwell Carter—Hawaii
Mr. Frederic D. Carter—New York
Mr. and Mrs. John F. Caskey—Connecticut
Mrs. Charles A. Cass—New York
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Mr. Jackson Chambers—New York
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Miss Mabel Choate—New York
Mrs. Henry Cannon Clark—New York
Miss Elizabeth Clever—New York
Mr. Chalmers D. Clifton—New York
Mrs. McGarvey Cline—Florida
Mr. William A. Coffin—New Jersey
Mrs. Isadore M. Cohen—New York
Mr. and Mrs. Sylvan Cole—New York
Miss Constance Coleman—New York
Mrs. Dayton Colie—New Jersey
Mr. Martin F. Comeau—New York
Mrs. Arthur C. Comey—Maine
Mr. and Mrs. James B. Conant—Germany
Mrs. Rae H. Conklin—Illinois
Miss Shirley Conklin—Illinois
Mrs. W. P. Conklin—Connecticut
Miss Lucy B. Conner—New Hampshire
Miss Charlotte D. Conover—New Hampshire
Miss Luna B. Converse—Vermont
Mrs. Francis R. Cooley—Connecticut
Mrs. James E. Cooper—Connecticut
Mrs. Stanley M. Cooper—Connecticut
Mrs. Adelaide T. Corbett—New York
Mr. and Mrs. William J. Cox—
New Hampshire
Miss Margaret Cranford—Connecticut
Miss Constance Crawford—New Jersey
Mr. Swasey Crocker—New York
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Mrs. Alan J. Cummins—New York
Mrs. Edward L. Cutter—New Hampshire

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Mrs. Howell Forbes—New York

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Miss Flora Fox—New York
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Mr. Stanleigh P. Friedman—New York
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Miss Selma Gilbert—New York
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Miss Edith Kneeland—New York
Mr. Ferdinand F. E. Kopecky—Tennessee
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Miss Sarah Kreutzenauer—New York
Mr. R. H. Kruse—New York

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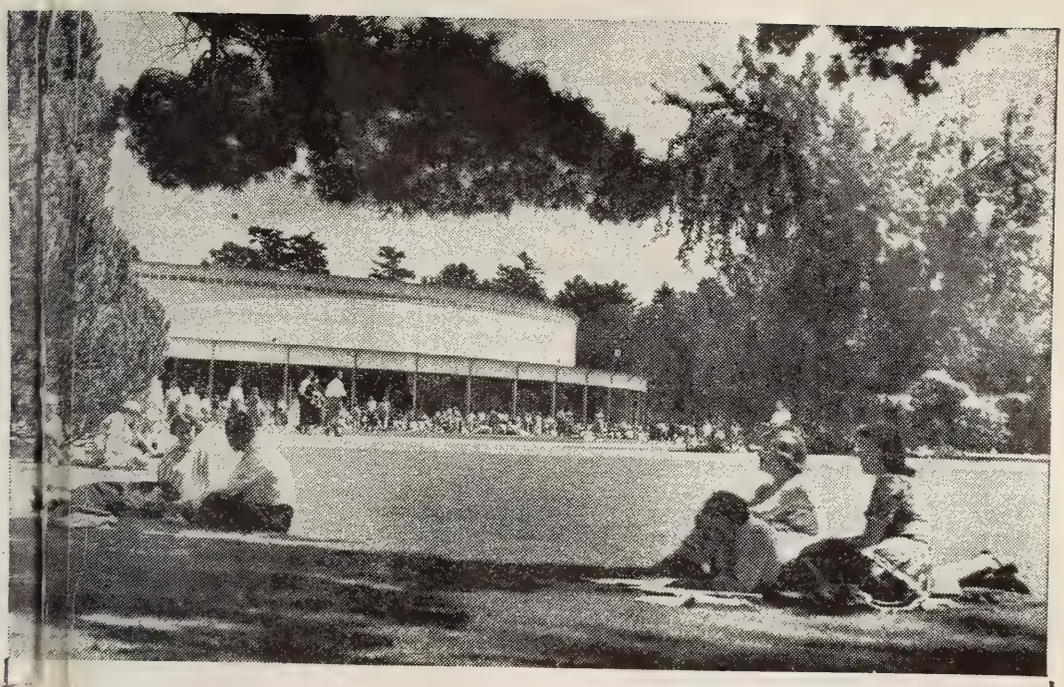
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with historical and descriptive notes by

JOHN N. BURK

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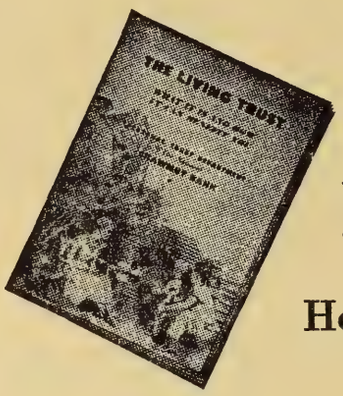
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Exhibitions
List of Articles
A Word of Thanks
The Guest Conductors for Next Season

EXHIBITIONS

The exhibitions shown in the Gallery during the season past were as follows:

Exhibition of paintings by artists of the countries visited in the European tour, assembled by Vose Galleries (October 5–9; October 26–November 10).

Photographs of the European Tour by Edward Fitzgerald and Roger Voisin (October 12–23).

Paintings by artists of New England from the North Shore Arts Association (November 23–December 18).

Subscribers' Exhibition (December 21–29).

Photographs by members of the Boston Camera Club (January 4–20).

Lithographs by Henri De Toulouse-Lautrec loaned by the Boston Public Library (January 25–February 2).

"The 20th Century Landscape," paintings from the deCordova and Dana Museum (February 12–March 2).

Exhibition from Boston Society of Water Color Painters (March 5–April 2).

Paintings, representing the work of Berkshire artists, assembled by D. R. Davis of the Tyringham Gallery (April 5–20).

European photographs by members of the Orchestra (April 23–26).

Reproductions of sketches by Fantin-Latour, etchings by Arthur W. Heintzelman, and a collection of postage stamps loaned by Harold Meek were shown in the cases.

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(*Continued on page 1319*)



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FRIDAY AFTERNOON, April 26, *at* 2:15 *o'clock*

SATURDAY EVENING, April 27, *at* 8:30 *o'clock*

Barraud . . . . . Te Deum, in Memory of Serge Koussevitzky, for Chorus and Orchestra

(*First performance in the United States*)

Beethoven . . . . . Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
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Chorus: Prestissimo

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By HENRY BARRAUD

Born in Bordeaux, April 23, 1900

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The score is dedicated to the memory of Serge Koussevitzky.

THE choral part alternates between the chordal and contrapuntal manner. It starts fortissimo with an orchestral introduction of varied beat. The chorus enters unaccompanied and then sings in alternation with the wind choirs. At the words *"Tibi omnes angeli"* the chorus re-enters softly and is treated with elaborate counterpoint soon increasing to power.

Henry Barraud's choral *Le Mystère des Saints Innocents* was performed by this orchestra under the direction of Serge Koussevitzky as "Conductor Emeritus" on December 1–2, 1950, when the chorus Pro Musica assisted. His ballet suite, *La Kermesse,* was introduced at the Berkshire Festival on August 3, 1956, under the direction of Eleazar de Carvalho.

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The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis Aubert. He directed productions at the *Opéra Comique* and the *Comédie des Champs-Elysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton.* He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. Since the liberation he has been the director of music in the *Radiodiffusion Française.*

He composed during the occupation, but his compositions date from 1933 and include the following works for orchestra: *Final, Poème, Concerto da Camera, Le feu, Suite pour une Comédie de Musset, Offrande à un homme* (to the memory of Maurice Jaubert), *Préludes* for strings, and a piano concerto. For the theatre he has written *La Farce de Maître Pathélin,* an *opéra comique,* the ballets, *La Kermesse* and *L'Astrologue dans le puits.* He has composed a number of works for chamber combinations and for chorus.



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SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS ON SCHILLER'S "ODE TO JOY," *Op.* 125

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons.

The most recent performances in this series were on April 27–28, 1956.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

THE fact that twelve years (1812–24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considera-

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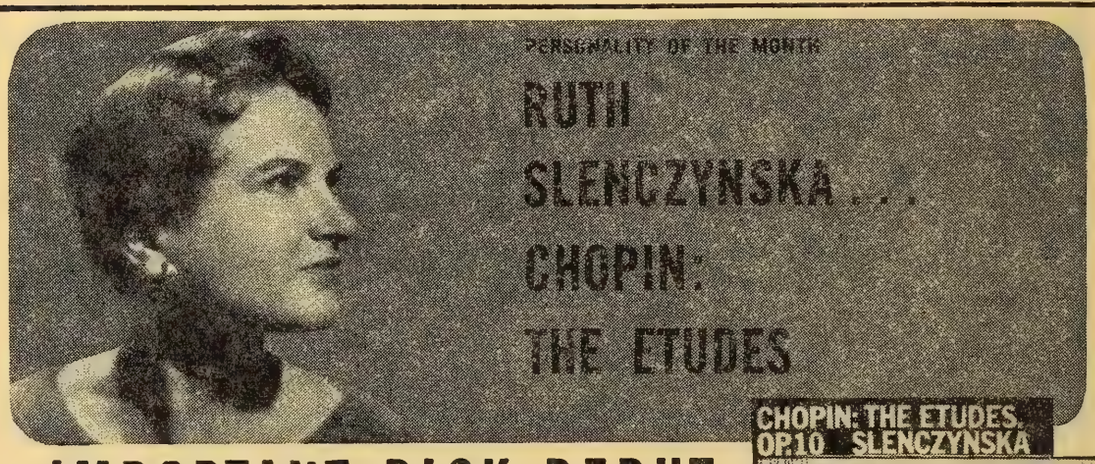
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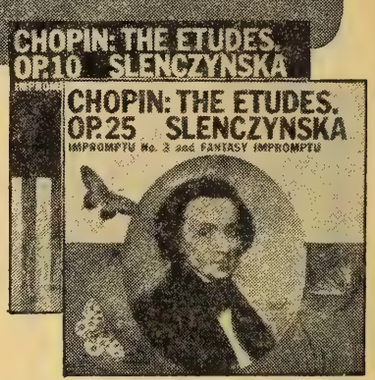
tions which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas — transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real to him because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the *Wellington's Sieg,* and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be summed up as an attempt to "feather his nest" and lay aside a money



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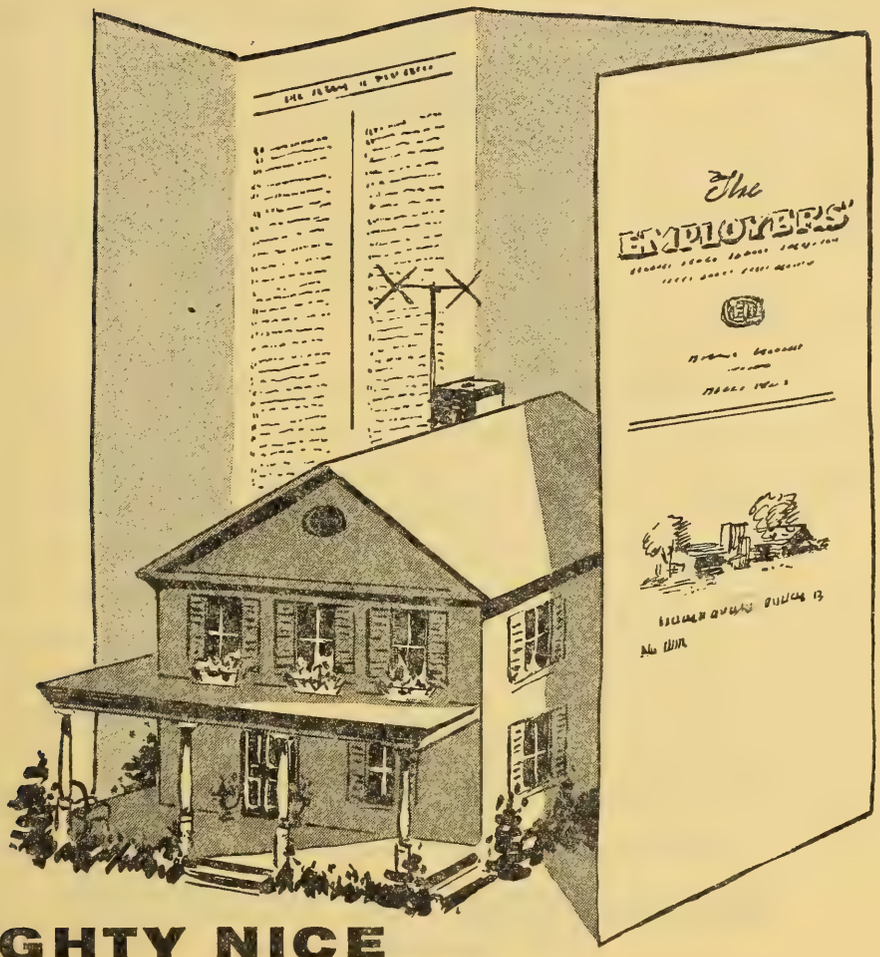
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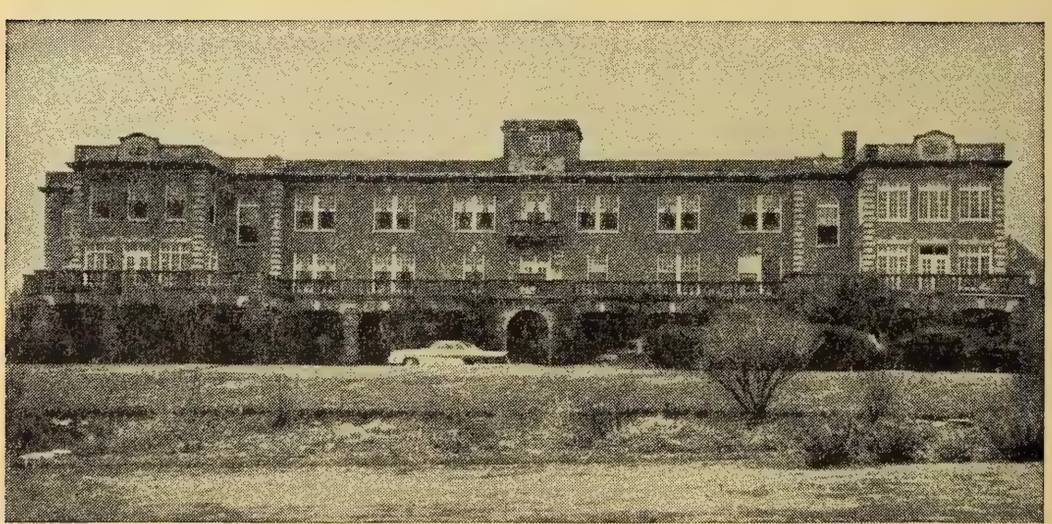
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portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of the boy's father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they cannot accept as sufficient Wagner's assertion on laying the *Ring* aside to write *Tristan,* that considerations of early production and profit were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but just as Wagner, with every intention of writing a performable and profitable piece, turned out a *Tristan* that was beyond any theatre in Europe, Beethoven could not order his Missa Solemnis to an occasion, nor compose a serviceable symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping

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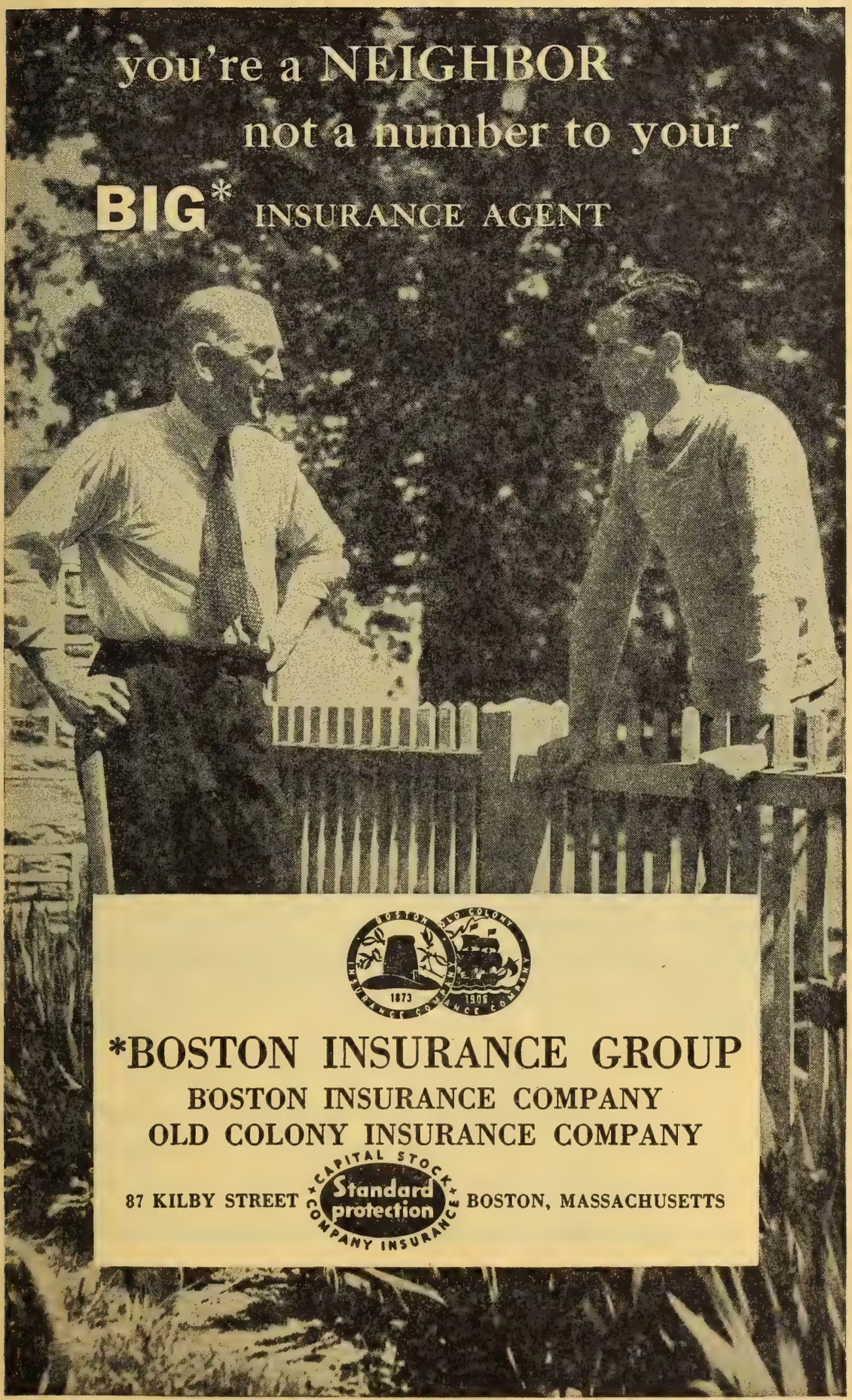
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processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's *Ode to Joy,* but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

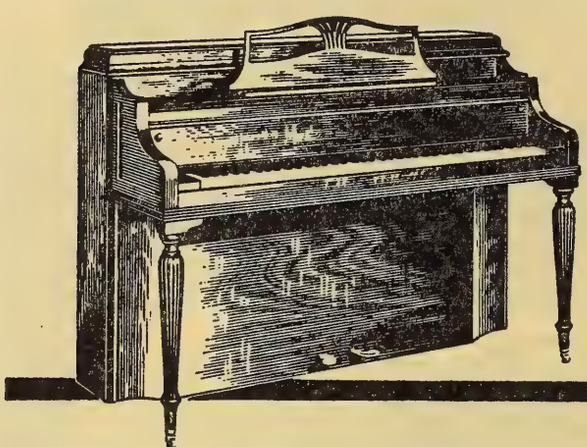
Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first movement, which in the next year took extended form. In 1818 his imagination was stimulated; the spell of the *Missa Solemnis,* newly begun, induced thoughts of a religious, modal symphony, even a choral symphony. A Greek text was an alternate idea. He realized that German verses would not be appropriate for London, and he thought




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of two symphonies, one to be instrumental. The bold, disparate thoughts became diffused as they were pushed into the background by the all-absorbing *Missa Solemnis.*

When at last he was released from lingering anxieties over details of the Mass, the Symphony progressed no doubt the more rapidly for its long delay. With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude.*'" These words, as the sketchbooks show, were arrived at only after



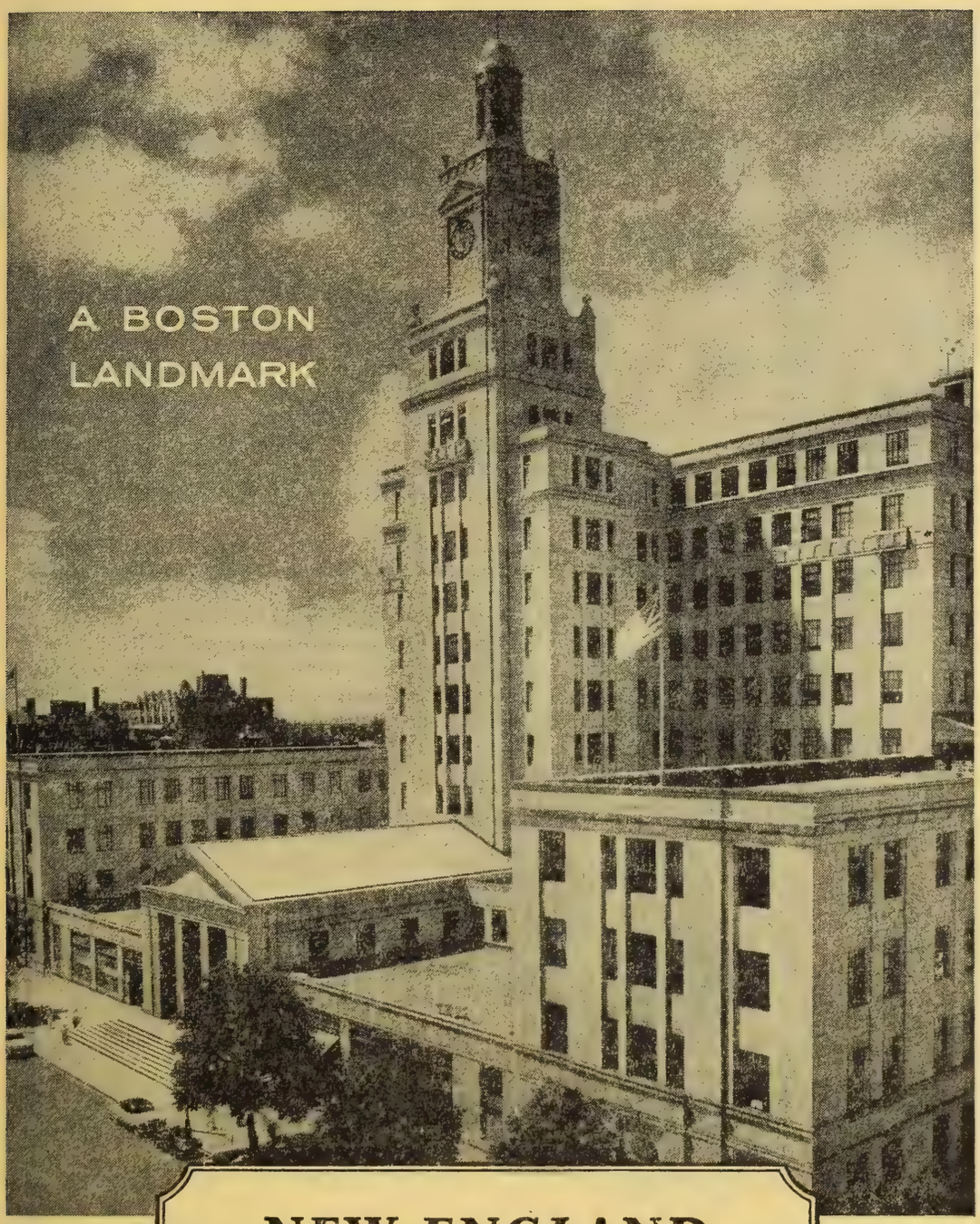
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many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the *Ring*.

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in *Essays of Musical Analysis*) that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect

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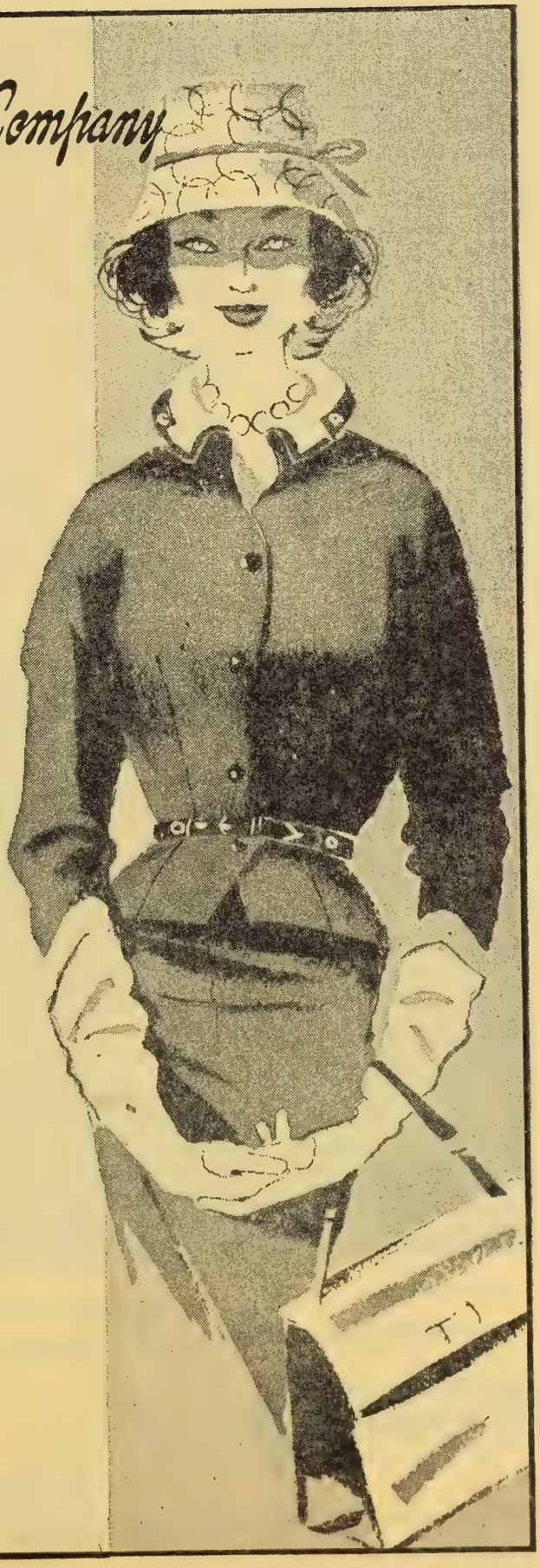
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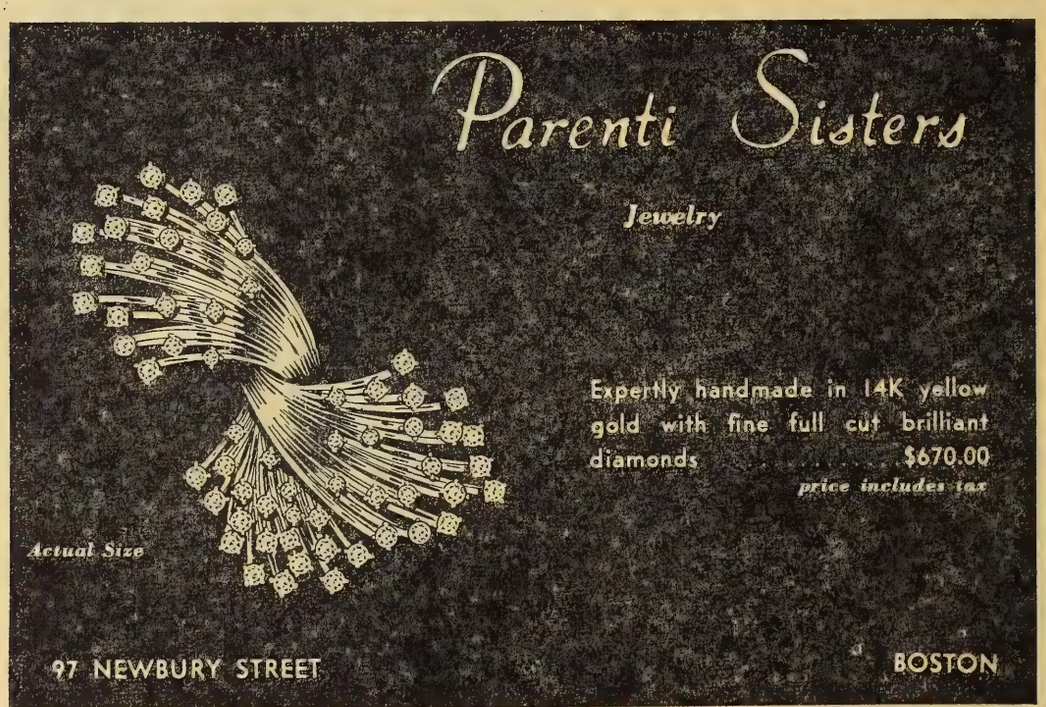
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balance in the organization of its parts. And Grove goes further still (*Beethoven and his Nine Symphonies*): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

In this symphony alone among his nine, Beethoven put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarefied purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found a way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."



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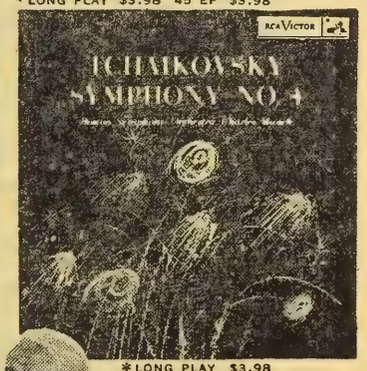
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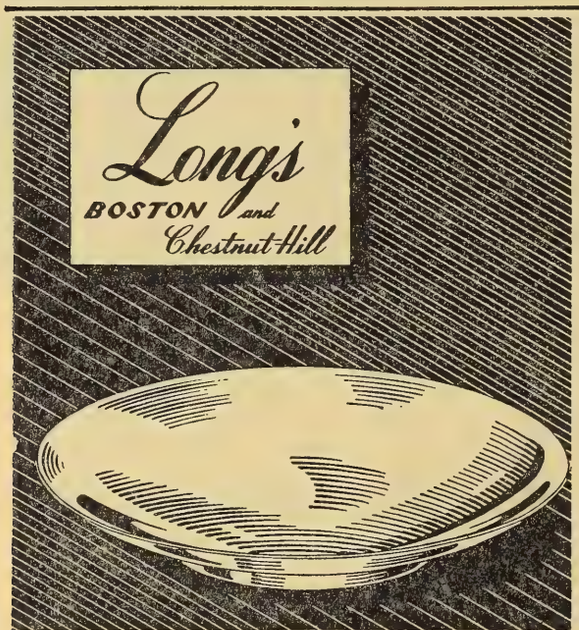
III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, piano.

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody



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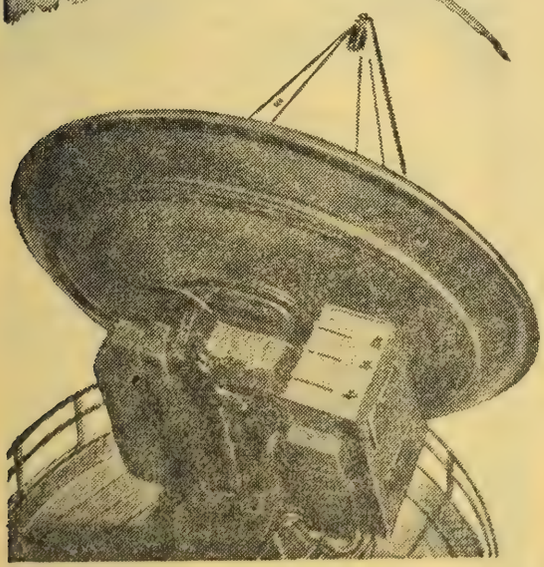
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Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

---

from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

† The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *"Froh, wie seine Sonnen fliegen,"* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "Dieses Glas dem guten Geist!" ("This glass to the good Spirit!")



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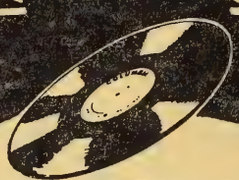
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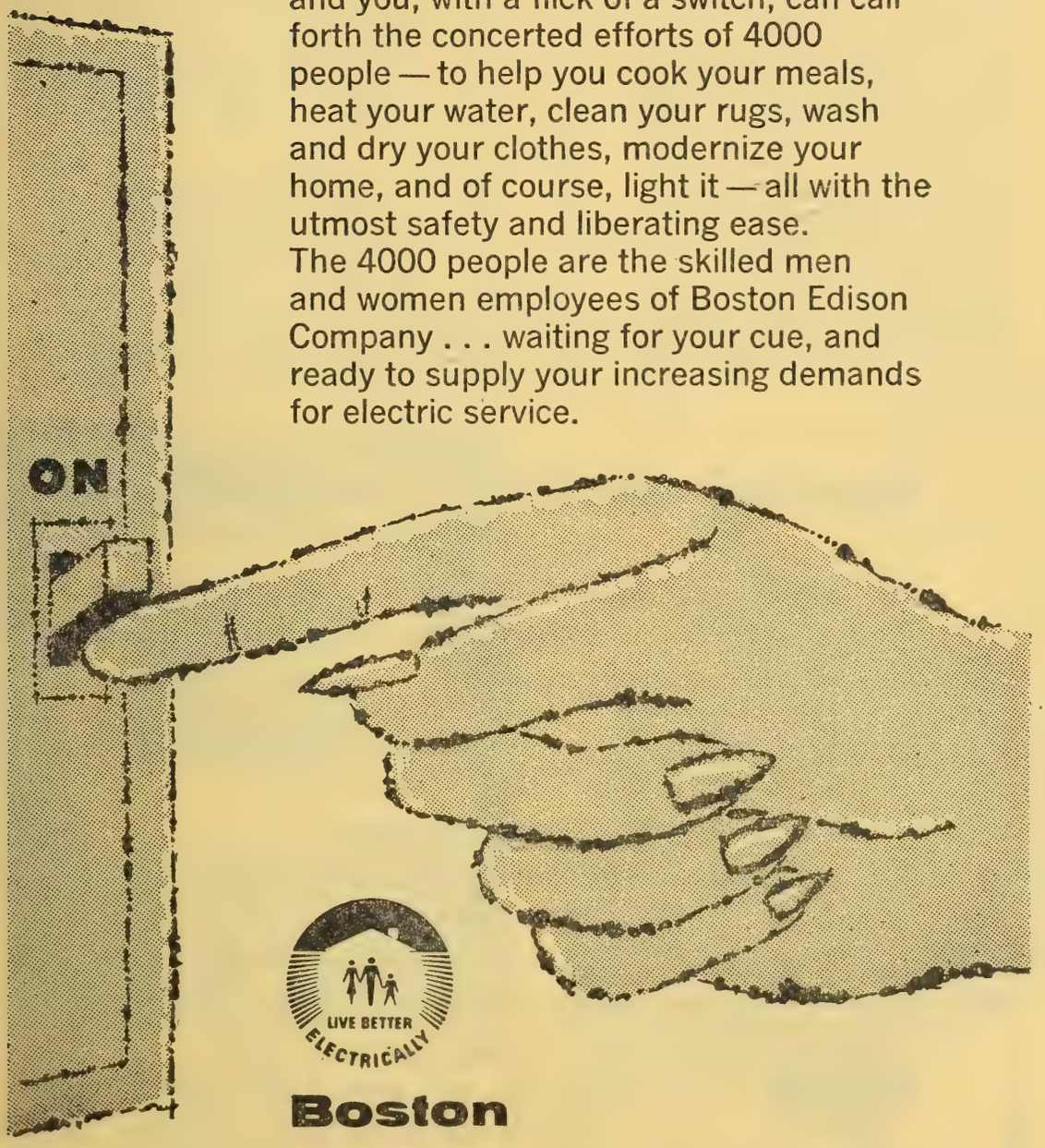
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Freude, schöner Götterfunken,	*Joy, thou spark from heav'n immortal*
Tochter aus Elysium,	*Daughter of Elysium!*
Wir betreten feuertrunken,	*Drunk with fire, toward Heaven advancing*
Himmlische, dein Heiligthum.	*Goddess, to thy shrine we come.*
Deine Zauber binden wieder,	*Thy sweet magic brings together*
Was die Mode streng getheilt;	*What stern Custom spreads afar;*
Alle Menschen werden Brüder,	*All mankind knows all men brothers*
Wo dein sanfter Flügel weilt.	*Where thy happy wing-beats are.*
Wem der grosse Wurf gelungen,	*He whose luck has been so golden*
Eines Freundes Freund zu sein,	*Friend to have and friend to be,*
Wer ein holdes Weib errungen,	*He that's won a noble woman,*
Mische seinen Jubel ein!	*Join us in our jubilee.*
Ja — wer auch nur eine Seele	*Oh if there is any being*
Sein nennt auf dem Erdenrund!	*Who may call one heart his own*
Und wer's nie gekonnt, der stehle	*Let him join us, or else, weeping,*
Weinend sich aus diesem Bund.	*Steal away to weep alone.*
Freude trinken alle Wesen	*Nature's milk of joy all creatures*
An den Brüsten der Natur;	*Drink from that full breast of hers;*
Alle Guten, alle Bösen	*All things evil, all things lovely,*
Folgen ihrer Rosenspur.	*Rose-clad, are her followers.*
Küsse gab sie uns und Reben,	*Kisses are her gift, and vine-leaves,*
Einen Freund, geprüft im Tod;	*Lasting friend on life's long road;*
Wollust ward dem Wurm gegeben,	*Joy the humblest worm is given,*
Und der Cherub steht vor Gott.	*Joy, the Seraph, dwells with God.*

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The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.

Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus: *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.





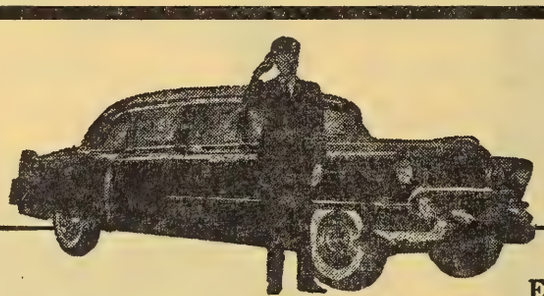
MOZART IN THE ORCHESTRA

By Sir Thomas Beecham

(From the *Saturday Review,* January 28, 1956)

THERE is to many minds a musical term or composite known as Haydn-Mozart, especially where the orchestral works of both are concerned. This is not an unnatural consequence of the two men being contemporary and of there being necessarily some superficial resemblance between their respective symphonic efforts. But the likeness is obviously superficial, if we come to examine even casually the texture of half a dozen of the symphonies of each composer written during their best and latest periods.

It should not be overlooked that although Haydn has the credit of having invented the symphonic form as we know it today, it was nonetheless Mozart who, in his "Paris" Symphony (D major, K. 297), written when he was twenty-two years of age, wrote the first incontestably genuine symphony to appear on the European scene. Generally speaking, whatever may have been the measure and character of the pioneering work of Haydn along many lines, it was always Mozart who was the first to create, in wholly satisfactory shape and detail, those



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musical forms which were not only a great achievement in themselves but which were the models for almost everything in the symphonic line written during the 100 years that followed.

But what are the essential differences in the work of these two great men, especially in their use of the orchestra? In Haydn's earlier symphonies we note a great variety of experiment absent from those of Mozart. But it is possible to make too much of this difference of outlook toward the symphonic form itself, for the reason that Mozart indulged in an equal amount of speculation and caprice in his Serenades and Divertimenti and other looser forms. We have to wait until Haydn had arrived at middle age before we find anything in his work approaching the precocious maturity of such symphonies of Mozart as No. 31 ("Paris") and No. 34 (C major, K. 338). It is then that we can make some evaluation of their almost antithetical treatment of the form which, together, they succeeded in bringing to a stage of development which the world has accepted as wholly satisfying.

Let it at once be emphasized that if we are able to take the element of lyrical beauty as a predominating factor, Mozart has the advantage not only over Haydn but most succeeding composers. Algernon Charles



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(*Continued from page 1288*)

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Two American conductors will appear for the first time with the Orchestra in Boston—Robert Shaw on January 24, 25, 28 and Thomas Schippers on February 21, 22, and 23 (a Sunday concert).

Robert Shaw, who is now Associate Conductor of the Cleveland Orchestra, has toured far and wide with his Collegiate Chorale and later the Robert Shaw Chorale, visiting Boston with both choruses. He was co-director of the department of choral music in the Berkshire Music Center at Tanglewood during the summers of 1946, 1947, and 1948, and conducted concerts of the Orchestra at the Berkshire Festivals of 1947 and 1948. He will direct concerts by the Cleveland Orchestra in association with George Szell on its forthcoming European tour. His other summer activities will include festivals in Urbana, Illinois and Anchorage, Alaska, and he will conduct the San Diego Symphony Orchestra and continue his workshop at San Diego State College.

Thomas Schippers appeared with the Philharmonic–Symphony Society of New York for the first time in March, 1955, and has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffmann" and "Don Pasquale." He was conductor of several operas by Gian Carlo Menotti, including "The Consul" in New York and on tour in the United States and Europe, and most recently "The Saint of Bleecker Street." Mr. Schippers was a student of orchestral conducting at the Berkshire Music Center in 1948, and conducted the Boston Symphony Orchestra at the annual benefit for the school, Tanglewood-on-Parade, in 1954. He conducted a series of concerts in London in January of 1957, and will tour extensively this spring and summer, conducting in Milan, Zürich, Palermo, Vienna and the Holland Festival. Mr. Schippers will spend several weeks in Buenos Aires in August, will visit Israel in September, and in October will return to Vienna for further appearances.

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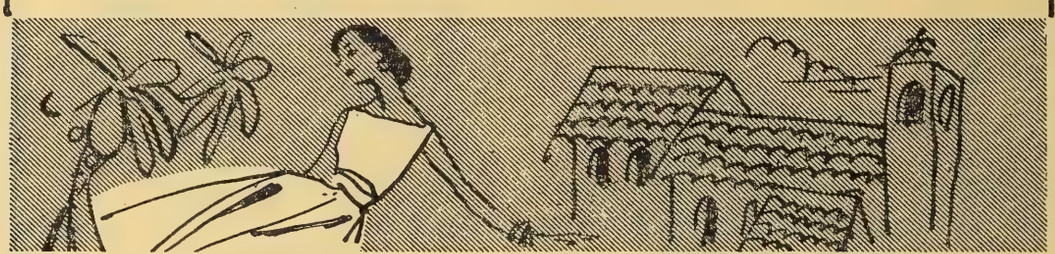
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Swinburne divided good poets roughly into two classes: the Gods, who had the gift of Song, and the Titans, who, great in every other respect, lacked this divine endowment. For pure and unsullied beauty the melody of Mozart abides on a plane never to be scaled by the older master. This unique faculty was present in him almost from the beginning, as we see in the earlier Divertimento in D (K. 135) and in three of the violin concerti (written before he was twenty). The now famous "Sinfonia Concertante" (or Double Concerto) for violin, viola, and orchestra, written before he was twenty-five years of age, is a most astonishing manifestation of melodic invention allied to entire mastery of this virtually new form, and for perfection in both these elements has never been rivaled. This sort of thing was, of course, unattainable by Haydn. Mozart, again, enjoyed a dramatic sense shared by none of his contemporaries, to be exploited in the highly emotional first movement of "Prague" Symphony (No. 38 in D) and in the headlong flight of several of his finales, notably those of the Thirty-Fifth ("Haffner"), the Thirty-Sixth ("Linz"), the Fortieth (G minor), and Forty-First ("Jupiter") symphonies.

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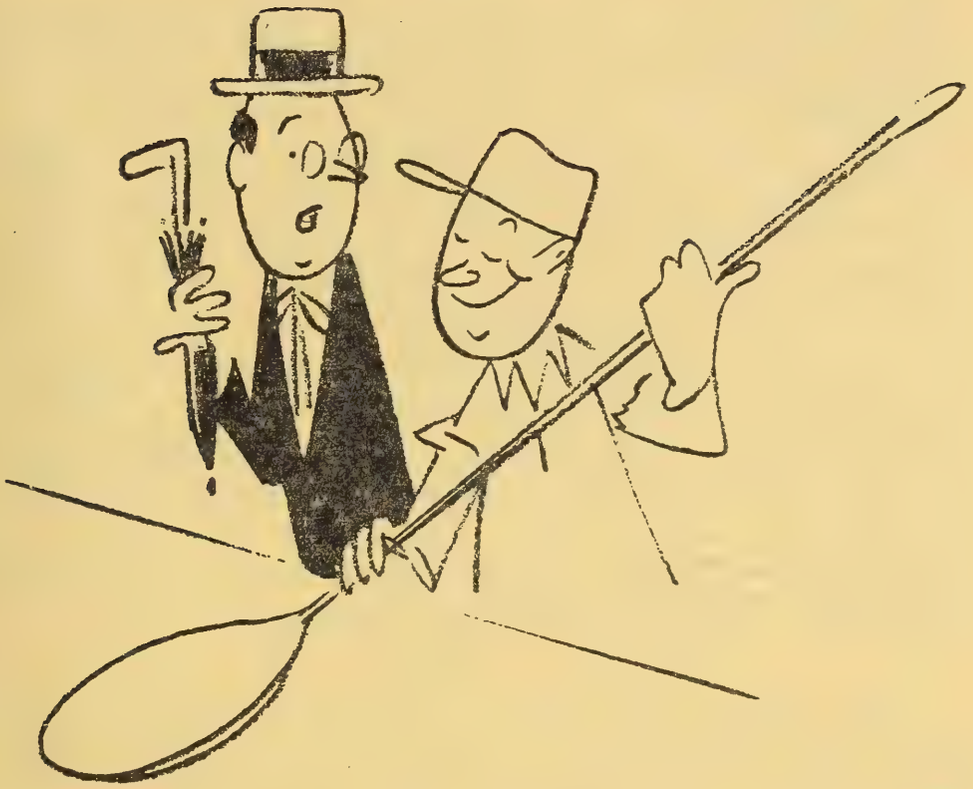


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On the other hand the melody of Haydn, although of a more earthbound character, is frequently of a very high order, with a warmth and a geniality all his own. In his latest group of symphonies he goes a step beyond Mozart (at least such is my view) in the handling of his orchestra. If there is any valid criticism to be levelled at Mozart's use of the orchestra (only in his symphonies, be it understood), it is that there is a want of fullness as well as independence in the inner parts; also there is a sameness and lack of experiment in his use of the wind section. Again, I am speaking generally, because there are, of course, exceptions to this uniformity of treatment. Haydn, on the other hand, either by instinct or design, perceived this deficiency in his younger rival, so that we have in those last symphonies of which I have made mention a more solid and interesting scheme of orchestral writing than anything heard before. This is to be noticed particularly in his symphonies Nos. 93, 97, 99, 103, and 104, in which he moves his inner parts about with an inimitable vigor and independence.

• •

A word might be said about the conception of the Minuet on the part of those two masters. Too much emphasis cannot be laid upon

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the profound difference between the two masters in making use of this old dance form. With Mozart it takes on a mild stateliness and decorum, indeed a recognizable courtliness. With Haydn it is more often than not a rustic dance or *Ländler,* and consequently more rapid of movement as well as demonstrative of a greater variety of mood. I hope I shall be pardoned for expressing the opinion that in our time not enough distinction is made between these opposing conceptions of the Minuet as used in the symphony. During the last fifty years it has gradually become the custom to play Mozart's minuets a good deal faster than in the last century, and those of Haydn have, in some instances, advanced from the state of *Ländler* to that of waltz. It is to be hoped that these two tendencies under the pressure of enlightened opinion will suffer a timely check and a return be made to a genuine style.

A word, too, about what has become a live issue these days: the size of the orchestra to be employed in the performance of eighteenth-century music in our large concert halls. I can begin by stating that the practice which is fairly prevalent of playing it with a reduced

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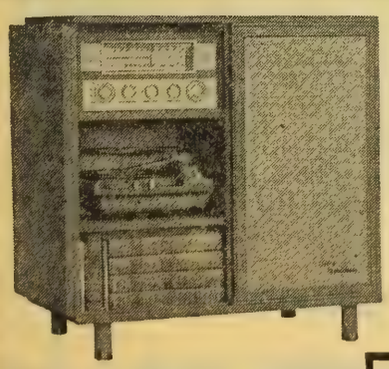
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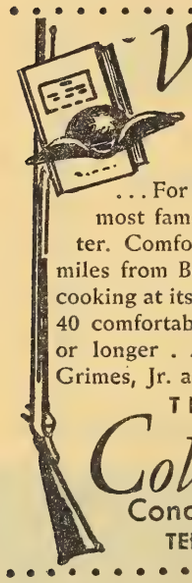
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number of strings is comparatively modern. We do know that Mozart, anyway, had more than occasionally the use of a very large number of instrumentalists for his concerts as well as his operas, probably as many as available to Beethoven or Weber. It does not, therefore, seem logical to some of us that while the two last-named composers should be habitually played nowadays with the full strength of the average symphony orchestra, the music of Mozart which differs little in orchestration should suffer the process of attentuation and devitalization. It is just as possible to procure the right balance between Mozart's and Haydn's wind sections and a large body of strings as in the case of Beethoven and Schubert. This is an efficient conductor's problem and is easily soluble. There are numerous places in the Beethoven Symphonies where we think it judicious to double the wind instruments in order to maintain a perfect balance between the different sections, and if this is permissible in the latter case it should be equally so in the former.

Although this brief survey is concerned mainly with the symphonic

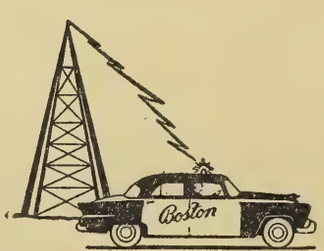


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works of Mozart and Haydn and a comparison between them, I should add that it is not in his symphonies that Mozart displays his greatest resources of instrumentation. For that we must go to some of the great piano concertos, notably No. 24 in C minor (K. 491), where he writes with a breadth, ingenuity, and a variety of orchestral effects unsurpassed in any similar work by Beethoven himself. However, the Haydn-Mozart comparison is non-existent in this area.

Then, of course, there are his numerous operas, where in some of them, notably "Così Fan Tutte," he revels in an equally diverse discovery of new sounds. A consideration of these is outside the scope of this present little effort, but one which could easily fill, without tiring the reader, a capacious volume.

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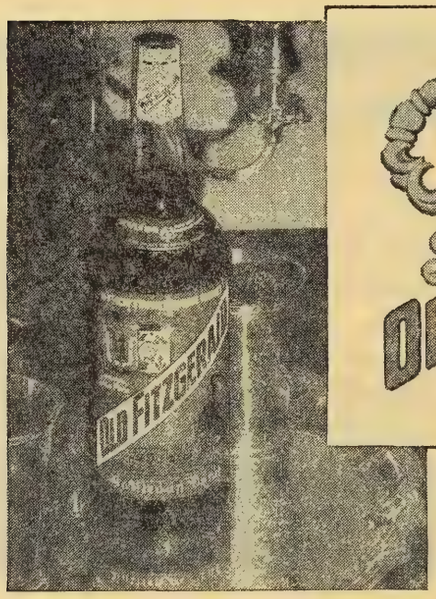
BEETHOVEN'S "MISTAKE"

By ERNEST NEWMAN

The Sunday Times, London, April 8, 1956

If there is a single piece of music about the formal logic of which there will never be unanimous agreement, it is the finale of the Ninth Symphony. Sir Donald Francis Tovey has written in his Essays in Musical Analysis: *"There is no part of Beethoven's Choral Symphony which does not become clearer to us when we assume that the choral finale is right; and there is hardly a point that does not become difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong. I am not arguing that it is necessary to prove that it or any other work of art is perfect. That is never necessary, and most people would rashly say that it is never possible. All that is required is a point of view which assumes that Beethoven is not an inattentive artist who cannot keep his own plan in mind, until we have clear evidence to the contrary."*

THE Ninth Symphony has not always and everywhere been accepted in its totality with the respect it has commanded in Germany and in musical quarters affiliated to the Germanic. The mature Verdi, for



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example, while characterizing the first three movements as "sublime," could not stomach the finale, which he regarded as "very badly put together" *(pessima come fattura)*.

Was Beethoven himself quite sure what he wanted to do in the finale, and exactly how to set about doing it? We may respectfully doubt it. The years between about 1818 and 1823 were the most difficult of all in his evolution as a creator. We see him not only shouldering almost simultaneously such gigantic tasks as the Hammerklavier Sonata, the Piano Sonatas Op. 109, 110, and 111, the Ninth Symphony, the Diabelli Variations and the Missa Solemnis, but planning other works — that never came to anything — on a scale comparable to these, in particular two symphonies the design of which is adumbrated in a Sketch Book of 1818. His titanic genius always needed, and in this period more than any other, the overcoming of a multitude of self-created difficulties before it could generate its full energy.

Why did he decide on the present vocal-orchestral finale to the No. 9? We really cannot be sure. We have on the one hand the fact that from his adolescent years he had resolved on a setting of Schiller's



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Ode to Joy: and this may well have become an overpowering obsession with him round about 1820. On the other hand there are indications about that time of an urge in him towards a vocal element within the symphonic form that was unconnected with Schiller.

A Sketch Book of about 1818 shows him planning two symphonies other than the No. 9; in the second of these the voices were to "enter either in the finale or as early as the adagio, or the adagio to be in some way repeated in the last movements": the verbal text in the adagio was to be "a Greek mythos or a Cantique Ecclésiastique"; the "allegro" (presumably the orchestral finale) was to be "a Bacchic festival." There is no hint of a Schiller obsession in all this. To crown it all, there is evidence that after the completion (and actual performance) of the No. 9 he privately expressed his conviction that the vocal finale was a "mistake," and said that he intended to substitute for it a purely orchestral movement, having as its main theme — so the evidence suggests — what ultimately became that of the finale of the quartet in A minor, Op. 132. (The Sketch for this is designated "finale instrumentato," which can only refer to an orchestral movement, not to a quartet.)

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We can only surmise that at some time or other the Schiller impulse within him became too powerful to be resisted. The problem then confronting him would be how to work in the vocal element organically with the instrumental, for this unique faculty for organic structure would insist on the new design being logically inwrought with the old. But obviously he could neither (a) suddenly switch his hearers from the instrumental to the vocal without any explanation at all to them, nor (b) step straight in to the new texture, as it were, *in propria persona,* with a verbal justification of some kind on his part – for in that case the tremendous impact of the Schiller Ode, with its invocation of "Joy, thou lovely spark divine," would be partly dissipated in advance.

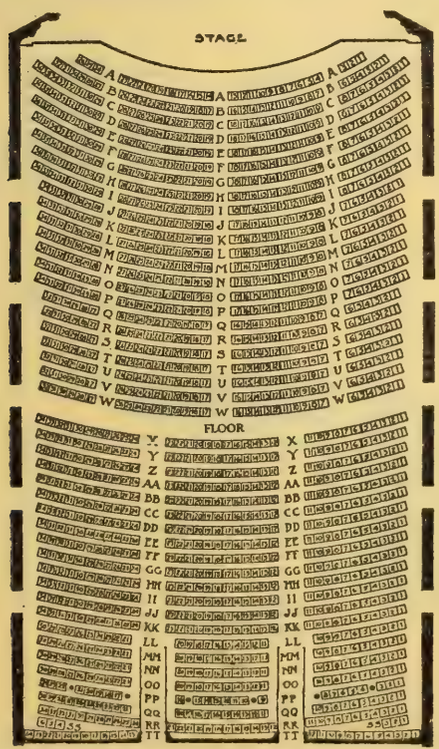
So he has to resort to the clumsy device of some "recitatives" for the double basses and cellos, apparently hoping that the conventional recitative form, imitating as it does the inflections of speech, will suggest speech – though just what the instruments are supposed to be

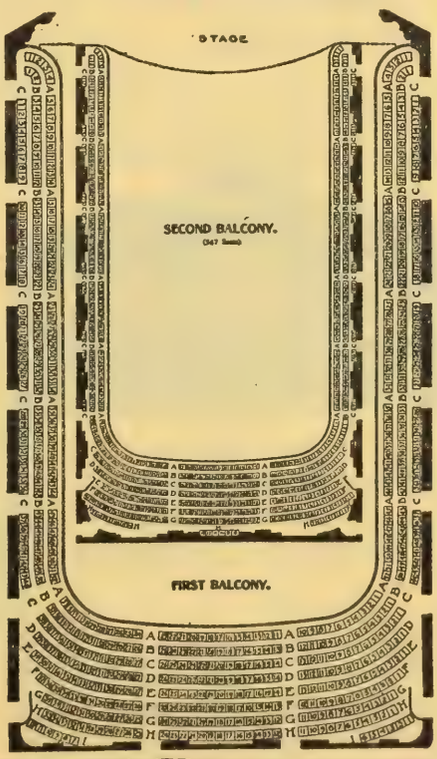
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"saying" cannot possibly be manifest to, or even surmisable by, the hearer until much later. Then he introduces in the orchestra brief reminiscences, in turn, of the first three movements of the symphony, which we are to imagine being rejected in further double-bass recitatives; and after this there comes, in time, a full statement, in the orchestra, of the great theme to be associated later with the words of the Ode. This he develops at considerable length; then he unexpectedly and unaccountably reverts to the opening "terror fanfare" once more. The baritone soloist strikes in with the words "O friends, not these tones! Let us rather unite in others, pleasanter and more joyful"; whereupon the voices take up the melody to Schiller's words.

The procedure is in more ways than one far from convincing, for, as we have just seen, included in the "tones" we are exhorted to discard is actually the great Joy theme that is henceforth to dominate the movement, and, indeed, is the *raison d'être* of the vocal finale. The

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logic of it all is indeed hard to find; and I am fairly sure that had anyone else in that epoch turned out so faulty, so makeshift a structure — the composer of "Lélio," let us say — the textbooks and the classrooms would ever since have resounded with cries of derision. It is only the *musical* magic of the ultimate vocal structure that enables Beethoven to "get away with it."

Of one thing we can be certain. The soloists should not be allowed to come upon the platform when it suits their convenience, breaking the intellectual thread of the work with smiling acknowledgments of the greetings of their admirers. Beethoven of a surety intended the first dissonant "terror fanfare" to follow the last chord of the dream-like adagio without a moment's break; it should come upon us, as Grove put it, like a thunderclap. It was Beethoven's practice to indicate the definite close of a movement by a fermata over the last bar. There is no fermata in the score after the adagio of the No. 9, and the wild fanfare ought to hit us full in the face without a second's warning.

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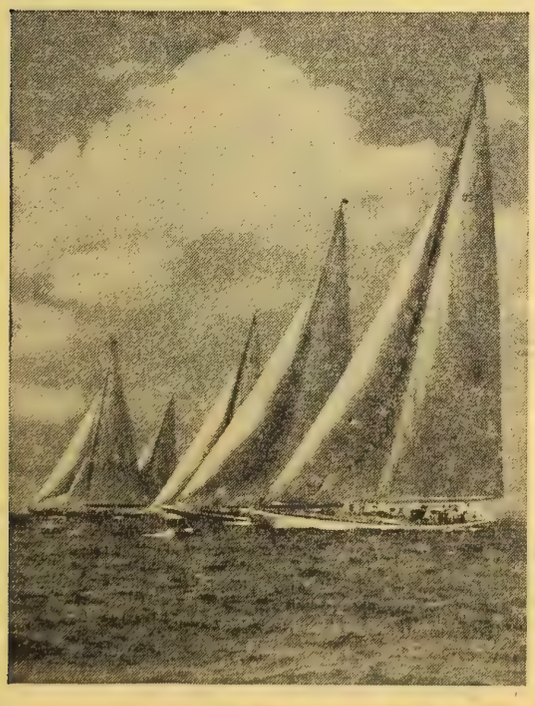
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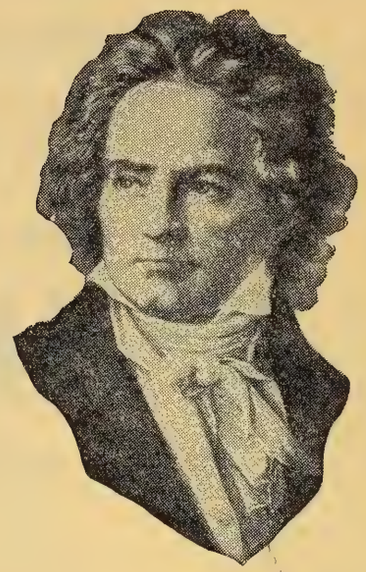
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STRAUSS: "Ein Heldenleben," Tone Poem, Op. 40 XV *February* 15–16 824
Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo form, Op. 28 XVI *February* 22–23 874
STRAVINSKY: "Jeu de Cartes" ("Card Game") Ballet in Three Deals V *November* 9–10 254
Suite from the Ballet "Pulcinella" (after Pergolesi) XII *January* 18–19 626
Suite from the Ballet, "L'Oiseau de Feu" XX *March* 29–30 1083
"Le Sacre du Printemps" ("The Rite of Spring") XXII *April* 12–13 1185
TANSMAN: Concerto for Orchestra VI *November* 23–24 304
TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74 II *October* 12–13 99
Serenade for Strings, Op. 48 XVIII *March* 8–9 949
Symphony No. 5, in E minor, Op. 64 XXII *April* 12–13 1162
THOMPSON: Fantasy for Orchestra, "A Trip to Nahant" XIII *January* 25–26 681
TURINA: Sinfonía sevillana IV *November* 2–3 215
VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis, for Double String Orchestra X *December* 28–29 514
VIVALDI: Largo from the Concerto for Orchestra in D minor, Op. 3, No. 11 (*Played in memory of Guido Cantelli*) VII *November* 30–*December* 1 343
WAGNER: Overture and Bacchanale from "Tannhäuser" 1026
Magic Fire Music from "Die Walküre" 1033
Siegfried's Rhine Journey from "Götterdämmerung" XIX *March* 15–16 1037

WALTON: Violoncello Concerto (GREGOR PIATIGORSKY)
XIII *January* 25–26 688
Johannesburg Festival Overture XIX *March* 15–16 1001
Concerto for Viola and Orchestra (JOSEPH DE PASQUALE)
XIX *March* 15–16 1002
WEBER: Overture to "Euryanthe" I *October* 5–6 9

GUEST CONDUCTORS

VLADIMIR GOLSCHMANN: November 23–24. Sketch . . . 289
RICHARD BURGIN (Associate Conductor): December 28–29, January 4–5. Sketch 513
PIERRE MONTEUX: January 18–19; April 12–13. Sketch . . 625
IGOR MARKEVITCH: February 22–23. Sketch 839
EUGENE ORMANDY: March 1–2. Sketch 897
JEAN MARTINON: March 29–30. Sketch 1047

WORKS PERFORMED FOR THE FIRST TIME IN THE FRIDAY-SATURDAY SERIES

BACH	"Wedding" Cantata, "Weichet nur, betrübte Schatten," for Soprano, No. 202
	Ricercar (Six Part Fugue) from the "Musical Offering" (Arranged for Orchestra by Igor Markevitch)
BARBER	Medea's Meditation and Dance of Vengeance, Op. 23-A
BARRAUD	†Te Deum, for Chorus and Orchestra
DEBUSSY	"Pelléas et Mélisande, Drame lyrique," instrumental excerpts
DIAMOND	*Symphony No. 6
HANDEL	Concerto Grosso for String Orchestra in A major, Op. 6, No. 11
HINDEMITH	Songs from "Das Marienleben" for Soprano and Orchestra
KORNSAND	*"Metamorphosis"
MARTINON	†Hymne à la Vie, Op. 37
PISTON	Symphony No. 5
SCHUBERT	Symphony No. 3, in D major
SCHUMAN	"Credendum"
SMIT	*Symphony No. 1, in E flat
TANSMAN	†Concerto for Orchestra
THOMPSON	Fantasy for Orchestra, "A Trip to Nahant"
TURINA	Sinfonía sevillana
WALTON	*Cello Concerto
	†Johannesburg Festival Overture
	Concerto for Viola and Orchestra

* First performance.
† First performance in the United States.

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven – 8; Bach – 5; Debussy, Mozart, Stravinsky – 4; Brahms, Prokofieff, Tchaikovsky, Wagner, Walton – 3; Elgar, Hindemith, Honegger, Ravel, Schumann, Strauss – 2; Barber, Barraud, Berlioz, Britten, Cherubini, Diamond, Dukas, Franck, Handel, Ibert, Kabalevsky, Kornsand, Mahler, Martinon, Mendelssohn, Moussorgsky, Piston, Roussel, Schuman, Schubert, Shostakovitch, Smit, Tansman, Thompson, Turina, Vaughan Williams, Vivaldi, Weber – 1 each. Total – 80 works by 44 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

*Cioffi, Gino (Mozart: Concerto for Clarinet, in A major, K. 622). February 15–16. Sketch 812

*Haskil, Clara (Beethoven: Piano Concerto No. 3, in C minor, Op. 37). November 2–3. Sketch 202

Henriot, Nicole (Prokofieff: Piano Concerto No. 2, in G minor, Op. 16). February 1–2. Sketch 752

de Pasquale, Joseph (Walton: Viola Concerto). March 15–16. Sketch 1010

Piatigorsky, Gregor (Walton: Cello Concerto). January 25–26. Sketch 692

*Schneiderhan, Wolfgang (Beethoven: Violin Concerto in D major, Op. 61). October 5–6. Sketch 32

Seefried, Irmgard (Bach: "Wedding" Cantata, "Weichet nur, betrübte Schatten," for Soprano, No. 202; Hindemith: Songs from "Das Marienleben" for Soprano and Orchestra). November 30–December 1. Sketch . . 356

Stern, Isaac (Mozart: Violin Concerto in G major, K. 216; Prokofieff: Violin Concerto No. 2, in G minor, Op. 63). April 5–6. Sketch 1116

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:

New England Conservatory Chorus, Lorna Cooke de Varon, Conductor (Berlioz: *L'Enfance du Christ*)

Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Conductor (Bach: *The Passion According to St. Matthew, Part II*)

Chorus pro Musica, Alfred Nash Patterson, Conductor (Beethoven: Symphony No. 9)

Sopranos:

*Nancy Carr (Mahler: Symphony No. 4, in G major). Sketch 611

	ADELE ADDISON (Bach: *The Passion According to St. Matthew, Part II*)	
	MARIQUITA MOLL (Beethoven: Symphony No. 9)	
Contraltos:	FLORENCE KOPLEFF (Berlioz: *L'Enfance du Christ;* Bach: *The Passion According to St. Matthew, Part II*). Sketch . .	452
	MARTHA LIPTON (Beethoven: Symphony No. 9)	
Tenors:	*CESARE VALLETTI (Berlioz: *L'Enfance du Christ*). Sketch	452
	JOHN MCCOLLUM (Bach: *The Passion According to St. Matthew, Part II;* Beethoven: Symphony No. 9)	
Baritones:	GÉRARD SOUZAY (Berlioz: *L'Enfance du Christ*). Sketch	452
Basses:	*GIORGIO TOZZI (Berlioz: *L'Enfance du Christ*). Sketch	452
	MACK HARRELL (Bach: *The Passion According to St. Matthew, Part II;* Beethoven: Symphony No. 9)	
	JAMES JOYCE (Bach: *The Passion According to St. Matthew, Part II*)	
Flute:	DORIOT ANTHONY DWYER (Berlioz: *L'Enfance du Christ;* Bach: Suite No. 2, in B minor, for Flute and Strings)	
	JAMES PAPPOUTSAKIS (Berlioz: *L'Enfance du Christ*)	
Harp:	BERNARD ZIGHERA (Berlioz: *L'Enfance du Christ*)	
Oboe:	RALPH GOMBERG (Ibert: *Escales*)	
Violin:	RICHARD BURGIN (Bach: *Wedding Cantata*)	
Harpsichord:	DANIEL PINKHAM	(Bach: *The Passion According to St. Matthew, Part II*)
Organ:	*ALFRED NASH PATTERSON	
Viola da Gamba:	ALFRED ZIGHERA	

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* First appearance with the Boston Symphony Orchestra.

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PENSION FUND

The 121st Pension Fund concert, announced as an "Open Rehearsal," was given in Symphony Hall on Wednesday evening, April 3. Charles Munch opened the program with Dukas' "L'Apprenti sorcier," after which Danny Kaye took over as "guest conductor."

The Saturday morning rehearsals for the Berkshire Festival (July 21, 28, August 4 and 11), six regular Open Rehearsals at Symphony Hall during the season past (November 8, 29, December 20, February 14, March 7, April 4) and an extra Open Rehearsal on April 25 benefited the Pension Fund.

The Treasurer's financial report for the season 1956–1957 will be found on page 441.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 23rd annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on March 27, 1957. In place of Henry B. Cabot, Judge

Raymond B. Wilkins addressed the Friends and introduced the Chairman, Dr. Palfrey Perkins. Charles Munch conducted the Orchestra in Wagner's Overture and Bacchanale from "Tannhäuser," after which Dr. Munch and the Trustees received the members at tea.

SPECIAL CONCERTS

Kresge Auditorium, M.I.T., Cambridge, December 5 (MOZART: Symphony in D major, "Paris"; STRAVINSKY: "Card Game"; BEETHOVEN: Symphony No. 6, in F major, "Pastoral"). American Medical Association, Symphony Hall, April 8 (BEETHOVEN: Symphony No. 4, in B-flat major; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2; BRAHMS: Symphony No. 1, in C minor, Op. 68).

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons. PIERRE MONTEUX conducted the concerts on January 20 and April 14; JEAN MARTINON conducted the concert on March 31.

November 4. WEBER: Overture to "Euryanthe"; BEETHOVEN: Piano Concerto No. 3, in C minor, Op. 37; TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74. (Soloist, CLARA HASKIL.)

December 2. HONEGGER: Symphony No. 2, for String Orchestra; BACH: "Wedding" Cantata for Soprano, No. 202; HINDEMITH: Songs from "Das Marienleben" for Soprano and Orchestra; ROUSSEL: "Bacchus et Ariane," Suite No. 2, Op. 43. (Soloist, IRMGARD SEEFRIED.)

January 20. BEETHOVEN: Larghetto (Death of Clärchen) from music to "Egmont"; STRAVINSKY: Suite from the Ballet "Pulcinella"; DEBUSSY: "Pelléas et Mélisande, Drame lyrique"; ELGAR: Variations on an Original Theme, Op. 36.

March 10. DIAMOND: Symphony No. 6; MOZART: Concerto for Clarinet, in A major, K. 622; FRANCK: Symphony in D minor. (Soloist, GINO CIOFFI.)

March 31. HANDEL: Concerto Grosso for String Orchestra in A major, Op. 6, No. 11; SCHUMANN: Symphony No. 1, in B-flat major, Op. 38; MARTINON: Hymne à la Vie, Op. 37; STRAVINSKY: Suite from the Ballet, "L'Oiseau de Feu."

April 14. TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64; STRAVINSKY: "Le Sacre du Printemps."

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. VLADIMIR GOLSCHMANNN conducted the concert of November 27; RICHARD BURGIN conducted the concert of December 18; JEAN MARTINON conducted the concert of April 2.

October 9. WEBER: Overture to "Euryanthe"; BEETHOVEN: Violin Concerto in D major, Op. 61; BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica," Op. 55. (Soloist, WOLFGANG SCHNEIDERHAN.)

October 23. BACH: Suite No. 2, in B minor, for Flute and Strings; DEBUSSY: "Ibéria" ("Image" No. 2); TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74. (Soloist, DORIOT ANTHONY DWYER.)

November 6. MOZART: Symphony in D major, "Paris," K. 297; Piano Concerto in D minor, K. 466; BARBER: Medea's Meditation and Dance of Vengeance; SCHUMANN: Symphony No. 4, in D minor, Op. 120. (Soloist, CLARA HASKIL.)

November 27. KABALEVSKY: Overture to "Colas Breugnon"; TANSMAN: Concerto for Orchestra; DEBUSSY: "La Mer," Three Orchestral Sketches; BRAHMS: Symphony No. 4, in E minor, Op. 98.

December 18. CHERUBINI: Overture to "Anacreon"; SAINT-SAËNS: Violin Concerto No. 3, in B minor, Op. 61; BRAHMS: Symphony No. 1, in C minor, Op. 68. (Soloist, JOSEPH SILVERSTEIN.)

February 12. BRITTEN: Variations for String Orchestra, on a Theme by Frank Bridge, Op. 10; PROKOFIEFF: Suite from the Ballet, "Romeo and Juliet"; BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60.

March 5. MOZART: Overture to "Die Entführung aus dem Serail"; Concerto for Clarinet, in A major, K. 622; STRAUSS: "Ein Heldenleben," Tone Poem, Op. 40. (Soloist, GINO CIOFFI.)

April 2. HANDEL: Concerto Grosso for String Orchestra in A major, Op. 6, No. 11; SCHUMANN: Symphony No. 1, in B-flat major, Op. 38; MARTINON: Hymne à la Vie, Op. 37; STRAVINSKY: Suite from the Ballet, "L'Oiseau de Feu."

April 23. WALTON: Johannesburg Festival Overture; Concerto for Viola and Orchestra; WAGNER: Overture and Bacchanale from "Tannhäuser"; Magic Fire Music from "Die Walküre"; Siegfried's Rhine Journey from "Götterdämmerung": (Soloist, JOSEPH DE PASQUALE.)

CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge (the first concert was given in Kresge Auditorium): October 30 (DORIOT ANTHONY DWYER, Soloist); January 22; February 19 (RICHARD BURGIN, Conductor); March 26 (JOSEPH DE PASQUALE, Soloist); April 9.

Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence, Rhode Island: November 20; December 4; January 29 (GREGOR PIATIGORSKY, Soloist); February 26 (IGOR MARKEVITCH, Conductor); April 16 (GINO CIOFFI, Soloist).

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 14, 17; December 12, 15 (IRMGARD SEEFRIED, Soloist on Wednesday evening); January 9, 12 (RICHARD BURGIN, Conductor; NANCY CARR, Soloist on Saturday afternoon); February 6, 9 (NICOLE HENRIOT, Soloist); March 20, 23 (GINO CIOFFI, Soloist on Wednesday evening; JOSEPH DE PASQUALE, Soloist on Saturday afternoon).

Five Friday evening concerts in the Academy of Music, Brooklyn, N. Y.: November 16; December 14; January 11 (RICHARD BURGIN, Conductor; RUTH POSSELT, Soloist); February 8 (NICOLE HENRIOT, Soloist); March 22 (JOSEPH DE PASQUALE, Soloist).

Concerts in other cities: Wellesley, October 10; Ann Arbor, October 15, 17; Detroit, October 16; Columbus, October 18; Cleveland, October 19; Syracuse, October 20; Ithaca, October 21; Northampton, November 12; New Haven, November 13, February 5; Philadelphia, November 15; Storrs, December 11; Washington, December 13, February 7; New London, January 8; Newark, January 10; Troy, February 4; Hartford, March 19; Baltimore, March 21. (Doriot Anthony Dwyer appeared as soloist on October 17, 18, 19, 20. Richard Burgin conducted the concerts on January 8 and 10. Nicole Henriot appeared as soloist on February 5 and Gino Cioffi on March 19.)

POP CONCERTS

The 71st season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from May 1 to June 29.

The "Boston Pops Tour Orchestra," consisting of musicians assembled for the purpose and conducted by Mr. Fiedler, made a tour of 66 cities, giving 68 concerts from January 3 through March 14.

ESPLANADE CONCERTS

The 28th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of July 2 through 14 (omitting July 7) and Wednesday mornings on July 4 and 11 (Children's Concerts).

BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Theatre-Concert Hall on Friday and Saturday evenings, and Sunday afternoons of the first two weeks.

July 6. MOZART: Symphony in G minor, K. 550; Concerto for Clarinet, in A major, K. 622 (Benny Goodman); Symphony in D major, "Prague," K. 504.

July 7. MOZART: Symphony in D major, "Haffner," K. 385; Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, Gino Cioffi, James Stagliano, Sherman Walt); MARTINU: Military Mass, for Men's Chorus and Orchestra (Mac Morgan); COWELL: "A Thanksgiving Psalm from 'The Dead Sea Scrolls'" for Men's Chorus and Orchestra (Yale Glee Club, Fenno Heath, Director; Hugh Ross Conductor).

July 8. (Lukas Foss, Guest Conductor.) HAYDN: Symphony No. 86, in D major; FINE: Serious Song: Lament for String Orchestra; HAIEFF: Divertimento; IVES: "The Unanswered Question"; BACH: Piano Concerto in D minor (Lukas Foss).

July 13. (Boris Goldovsky and Pierre Luboshutz, Guest Conductors.) MOZART: March, Andantino and Finale (Presto) from the Serenade in D major, K. 320 and 320A; Concerto in F major for Three Pianos and Orchestra, K. 242 (Pierre Luboshutz, Genia Nemenoff, Boris Goldovsky); Piano Concerto in A major, K. 488 (Boris Goldovsky); Concerto in E-flat major for Two Pianos and Orchestra, K. 365 (Pierre Luboshutz, Genia Nemenoff).

July 14. BACH: Brandenburg Concerto No. 2, in F major (Roger Voisin, Doriot Anthony Dwyer, Ralph Gomberg, Richard Burgin); Concerto for Violin and Orchestra No. 2, in E major (William Kroll); Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Suite No. 3, in D major, for Orchestra.

July 15. BACH: The Passion According to St. John (Festival Chorus, Hugh Ross, Conductor; John McCollum, Mac Morgan, Adele Addison, Florence Kopleff, James Joyce, Daniel Pinkham, Louis Speyer, Alfred Zighera, Edouard Nies-Berger).

Twelve concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Shed on Friday evenings, Saturday evenings, and Sunday afternoons of the last four weeks.

July 20. BERLIOZ: Overture, "The Roman Carnival," Op. 9; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; RAVEL: "Daphnis et Chloé," Ballet (Second Suite); BRAHMS: Symphony No. 2, in D major, Op. 73.

July 21. BARBER: Adagio for Strings; MARTINU: Fantaisies Symphoniques (Sym-

phony No. 6); WAGNER: "Die Walküre," Act I (Margaret Harshaw, Albert Da Costa, James Pease).

July 22. (Pierre Monteux, Guest Conductor.) ROSSINI: Overture to "L'Italiana in Algeri"; BARTÓK: Concerto for Orchestra; SCHUBERT: Symphony in C major, No. 7.

July 27. BEETHOVEN: Overture, "Leonore," No. 2, Op. 72; PETRASSI: Fifth Concerto for Orchestra; TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

July 28. HANSON: Elegy in Memory of Serge Koussevitzky, Op. 44; SCHUMANN: Pianoforte Concerto in A minor, Op. 54 (Rudolf Serkin); HONEGGER: Symphony No. 5; DEBUSSY: "La Mer."

July 29. (Richard Burgin, Guest Conductor.) PROKOFIEFF: "Romeo and Juliet," Ballet, Second Suite, Op. 64; HINDEMITH: Concerto for Violin and Orchestra (Ruth Posselt); MAHLER: Symphony No. 1, in D major.

August 3. (Eleazar de Carvalho, Guest Conductor.) BARRAUD: "La Kermesse" from the Ballet, "La Kermesse"; FALLA: Three Dances from "El Sombrero de Tres Picos"; RAVEL: Piano Concerto (Jocy de Oliveira); STRAVINSKY: Ballet "Petrouchka" (Bernard Zighera).

August 4. (Leonard Bernstein, Guest Conductor.) MOZART: Kyrie and Gloria from the Mass in C minor, K. 427 (Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon; Phyllis Curtin, Eunice Alberts, John McCollum); PROKOFIEFF: Symphony No. 5, Op. 100.

August 5. COPLAND: Symphonic Ode; TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (Zino Francescatti); SCHUMANN: Symphony No. 2, in C major, Op. 61.

August 10. HAYDN: Symphony in B-flat major, No. 102; PISTON: Symphony No. 6; STRAUSS: "Don Juan"; DUKAS: "L'Apprenti Sorcier."

August 11. (Pierre Monteux, Guest Conductor.) FREED: Festival Overture; BRAHMS: Symphony No. 3, in F major; ENESCO: Suite for Orchestra, Op. 9; STRAUSS: Suite from "Der Rosenkavalier."

August 12. BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica"; WAGNER: "Die Meistersinger von Nürnberg," Act III, Quintet and Final Scene (Festival Chorus, prepared by James Aliferis; Marguerite Willauer, Albert Da Costa, James Pease, Rosalind Hupp, Robert Nagy, John McCurdy).

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 9. The Boston Symphony Orchestra gave a concert in the Shed in which Eleazar de Carvalho conducted Rimsky-Korsakoff's Overture, "The Russian Easter," and Villa-Lobos' Choros No. 10 (*Rasta o coracao*) with the Berkshire Festival Chorus. In the second half of the program Arthur Fiedler conducted the Boston Pops Orchestra in Respighi's *La Boutique Fantasque* (after Rossini), Gershwin's Piano Concerto in F (Soloist, Jesús Mariá Sanromá), and Ravel's Bolero.

On Saturday mornings, July 21, 28, August 4 and 11, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Fourteenth Session of the Berkshire Music Center, Charles Munch, Director. was held at Tanglewood from July 2 to August 12, 1956.

EUROPEAN TOUR

The Boston Symphony Orchestra made its second tour of Europe in August and September, 1956. The tour was financed in part by ANTA (American National Theatre and Academy). The greater part of the Orchestra traveled to Europe (Shannon) and returned from London by KLM (Royal Dutch Airlines), others crossing to Cobh, Ireland, on the *Nieuw Amsterdam* (Holland-America Line). The itinerary and programs were as follows:

CORK, Savoy Theatre, August 24 (Charles Munch) — ANDERSON: Irish Suite; HAYDN: Symphony No. 102; DUKAS: "L'Apprenti sorcier"; BRAHMS: Symphony No. 2.

DUBLIN, Theatre Royal, August 25 (Charles Munch) — HAYDN: Symphony No. 102; HANSON: Elegy in Memory of Serge Koussevitzky; STRAUSS: "Don Juan"; SCHUMANN: Symphony No. 2.

EDINBURGH FESTIVAL, Usher Hall:

August 26 (Charles Munch) — HAYDN: Symphony No. 102; PISTON: Symphony No. 6; STRAUSS: "Don Juan"; DUKAS: "L'Apprenti sorcier."

August 27 (Pierre Monteux) — CRESTON: Symphony No. 2; BARTÓK: Concerto for Orchestra; SCHUBERT: Symphony No. 7.

August 28 (Charles Munch) — COPLAND: Symphonic Ode; BEETHOVEN: Violin Concerto (Stern); SCHUMANN: Symphony No. 2.

August 29 (Pierre Monteux) — FREED: Festival Overture; BRAHMS: Symphony No. 3; FRANCK: Symphonic Variations (Casadesus); RAVEL: Concerto for the Left Hand (Casadesus); STRAUSS: "Rosenkavalier" Suite.

August 30 (Charles Munch) — (Homage to Serge Koussevitzky) — HANSON: Elegy; SCHUMANN: Piano Concerto (Curzon); HONEGGER: Symphony No. 5; DEBUSSY: "La Mer."

COPENHAGEN, Tivoli Hall, August 31 (Pierre Monteux) — ROSSINI: "L'Italiana in Algeri" Overture; BRAHMS: Symphony No. 3; CRESTON: Symphony No. 2; STRAUSS: "Rosenkavalier" Suite.

OSLO, Folketeatret, September 1 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

STOCKHOLM, Concert Hall, September 3 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

HELSINKI, Messuhalli A, September 4 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

LENINGRAD, Great Hall of the Philharmonic:

September 6 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

September 7 (Pierre Monteux) — HAYDN: Symphony No. 94, "Surprise"; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

MOSCOW, Great Hall of the Conservatory:

September 8 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

September 9, Matineé (Pierre Monteux) — HAYDN: Symphony No. 94; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

September 9 (Charles Munch) — HAYDN: Symphony No. 102; HANSON: Elegy; COPLAND: Symphonic Ode; STRAUSS: "Don Juan"; DUKAS: "L'Apprenti Sorcier."

PRAGUE, Smetana Hall, September 11 (Charles Munch) — HANSON: Elegy; HONEGGER: Symphony No. 3; BRAHMS: Symphony No. 2.

VIENNA, Konzerthaus, September 12 (Charles Munch) — HANSON: Elegy; HONEGGER: Symphony No. 3; RAVEL: "Daphnis et Chloé," Suite No. 2; BRAHMS: Symphony No. 2.

STUTTGART, Liederhalle, September 13 (Charles Munch) — HANSON: Elegy; HONEGGER: Symphony No. 3; RAVEL: "Daphnis et Chloé," Suite No. 2; BRAHMS: Symphony No. 2.

MUNICH, Deutsches Museum Kongresssaal, September 14 (Charles Munch — HAYDN: Symphony No. 102; HANSON: Elegy; MARTINU: Fantaisies Symphoniques; BRAHMS: Symphony No. 2.

ZÜRICH, Tonhalle, September 16 (Pierre Monteux) — HAYDN: Symphony No. 94; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

BERNE, Casino, September 17 (Pierre Monteux) — HAYDN: Symphony No. 94; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

PARIS, Théâtre des Champs-Elysées:

September 19 (Charles Munch) — (Homage to Serge Koussevitzky) — HANSON: Elegy; MARTINU: "Fantaisies Symphoniques"; DEBUSSY: "La Mer"; BRAHMS: Symphony No. 2.

September 20 (Pierre Monteux) — (In Memory of Enesco) — CRESTON: Symphony No. 2; ENESCO: Suite No. 1; BEETHOVEN: Overture to "Fidelio"; BRAHMS: Violin Concerto (Menuhin).

CHARTRES, Cathedral, September 21 (The proceeds benefited the maintenance fund of the Cathedral) (Charles Munch) — BARBER: Adagio for Strings; HONEGGER: Symphony No. 3; BEETHOVEN: Symphony No. 3.

LEEDS, Town Hall, September 23 (Pierre Monteux) — ROSSINI: "Semiramide" Overture; BRAHMS: Symphony No. 3; CRESTON: Symphony No. 2; STRAUSS: "Rosenkavalier" Suite.

LONDON, Royal Festival Hall:

September 24 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; DEBUSSY: "La Mer."

September 25 (Pierre Monteux) — ROSSINI: "L'Italiana in Algeri" Overture; BRAHMS: Symphony No. 3; CRESTON: Symphony No. 2; STRAUSS: "Rosenkavalier" Suite.

BROADCASTS

Concerts of this Orchestra (Winter Season, Boston Pops, Berkshire Festival) were carried by delayed broadcast on the NBC Network, Monday evenings, 8:15 to 9:00 P.M.

The Friday and Saturday concerts in full were broadcast by the FM radio station, WGBH.

The Saturday evening concerts of the Pops season were broadcast by WGBH.

Thirty-six concerts of the Berkshire Festival (including the six Wednesday evening chamber concerts and twelve Music Center concerts) were put on the air by delayed broadcast through the winter season over Station WGBH.

The concert in Kresge Auditorium, Massachusetts Institute of Technology, on December 5, and the first concert of the Cambridge series, which took place in the same auditorium, were simulcast over Station WGBH-TV and WGBH-FM.

Tapes or disc transcriptions of the Friday afternoon concerts throughout the season made by WGBH have been sent by the Voice of America to the broadcasting stations in Athens, London, Madrid, Paris, Sarawak (East Indies), Tokyo, and Ciudad Trujillo (Dominican Republic).

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE APRIL, 1956.

BEETHOVEN: Overtures Leonore Nos. 1, 2, 3; "Fidelio"; "Coriolan"; Symphony No. 6; Violin Concerto (HEIFETZ).

BRAHMS: Symphony No. 2; "Tragic Overture."

DEBUSSY: "The Martyrdom of St. Sebastian"; "Prelude to the Afternoon of a Faun."

MARTINU: Fantaisies symphoniques.

MOZART: Concerto for Clarinet, K. 622 (GOODMAN); Clarinet Quintet, K. 581 (GOODMAN and the BOSTON SYMPHONY STRING QUARTET).

PISTON: Symphony No. 6.

RAVEL: "Bolero"; "La Valse"; "Rapsodie Espagnole."

TCHAIKOVSKY: "Francesca da Rimini," "Romeo and Juliet" Overtures.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED SINCE APRIL, 1956:

CASELLA: Italia; IBERT: Divertissement; ALBUMS: La Boutique Fantasque; Getting Friendly with Music; Offenbach in America; Waltzes by the Strauss Family; Boston Pops Picnic.

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Beethoven Overtures Leonore Nos. 1, 2, 3; "Fidelio"; "Coriolan"
Symphonies Nos. 5, 6, 7
Violin Concerto (HEIFETZ)

Berlioz "Fantastic Symphony"; Overture to "Beatrice and Benedick"; "Romeo and Juliet" (complete); "Summer Nights" (DE LOS ANGELES); "The Damnation of Faust" (complete)

Brahms Piano Concerto No. 2 (RUBINSTEIN)
Symphonies Nos. 2, 4; "Tragic Overture"

Bruch Violin Concerto No. 1 (MENUHIN)

Chausson "Poème" for Violin and Orchestra (OISTRAKH)

Chopin Piano Concerto No. 2 (BRAILOWSKY)

Debussy "The Martyrdom of St. Sebastian"; "Prelude to the Afternoon of a Faun"; "The Blessed Damozel" (DE LOS ANGELES)

Handel "Water Music" Suite (arr. Harty)

Haydn Symphony No. 104

Honegger Symphonies Nos. 2, 5

Lalo Overture to "Le Roi d'Ys"

Menotti Violin Concerto (SPIVAKOVSKY)

Mozart Overture to "The Marriage of Figaro"

Ravel "Daphnis and Chloe" (complete); "Pavane"
Newly Recorded: "Bolero"; "La Valse"; "Rapsodie Espagnole"

Roussel "Bacchus and Ariane," Suite No. 2

Saint-Saëns "Introduction and Rondo Capriccioso" (OISTRAKH)
Overture to "La Princesse Jaune"
Piano Concerto No. 4 (BRAILOWSKY)

Schubert Symphonies Nos. 2, 8 ("Unfinished" Symphony)

Schumann Overture to "Genoveva" Symphony No. 4

Strauss "Don Quixote" (Soloist, PIATIGORSKY)

Tchaikovsky Violin Concerto (MILSTEIN); "Francesca da Rimini"; "Romeo and Juliet"; Symphony No. 4

Among the recordings under the leadership of SERGE KOUSSEVITZKY

Bach Brandenburg Concertos Nos. 1, 6; Suites Nos. 1, 4

Beethoven Symphonies Nos. 3, 5, 9

Berlioz "Harold in Italy" (PRIMROSE)

Brahms Symphony No. 3; Violin Concerto (HEIFETZ)

Copland "A Lincoln Portrait"; "Appalachian Spring"; "El Salon Mexico"

Hanson Symphony No. 3

Harris Symphony No. 3

Haydn Symphonies Nos. 92, "Oxford"; 94, "Surprise"

Khatchaturian Piano Concerto (KAPELL)

Mendelssohn Symphony No. 4, "Italian"

Mozart "Eine kleine Nachtmusik"; Serenade No. 10, for Woodwinds; Symphonies Nos. 36, "Linz"; 39

Prokofieff "Classical" Symphony; "Lt. Kije" Suite; "Romeo and Juliet," Suite No. 2; Symphony No. 5; Violin Concerto No. 2 (HEIFETZ)

Rachmaninoff "Isle of the Dead"

Ravel "Bolero"; "Ma Mère L'Oye" Suite

Schubert Symphony in B Minor, "Unfinished"

Sibelius Symphonies Nos. 2, 5

Strauss, R. "Don Juan"

Tchaikovsky Serenade in C; Symphonies Nos. 4, 5

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Debussy "La Mer"; "Nocturnes"

Liszt "Les Préludes"

Mozart Piano Concertos Nos. 12, 18 (LILI KRAUS)

Scriabin "The Poem of Ecstasy"

Stravinsky "Le Sacre du Printemps"

Tchaikovsky Symphony No. 6, "Pathétique"

Delibes Ballets "Sylvia," "Coppelia" by Members of the Boston Symphony Orchestra

---

Recorded under the leadership of LEONARD BERNSTEIN

Stravinsky "L'Histoire du Soldat"; Octet for Wind Instruments

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The above recordings are available on Long Play (33⅓ r.p.m.) and (in some cases) 45 r.p.m.

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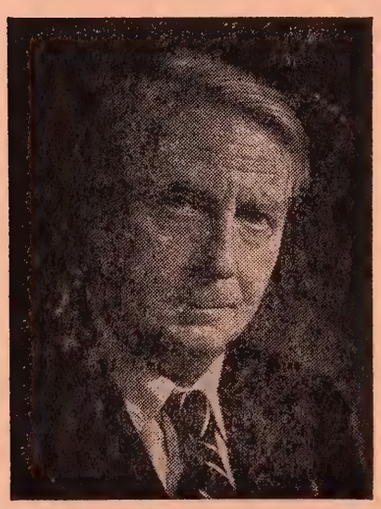
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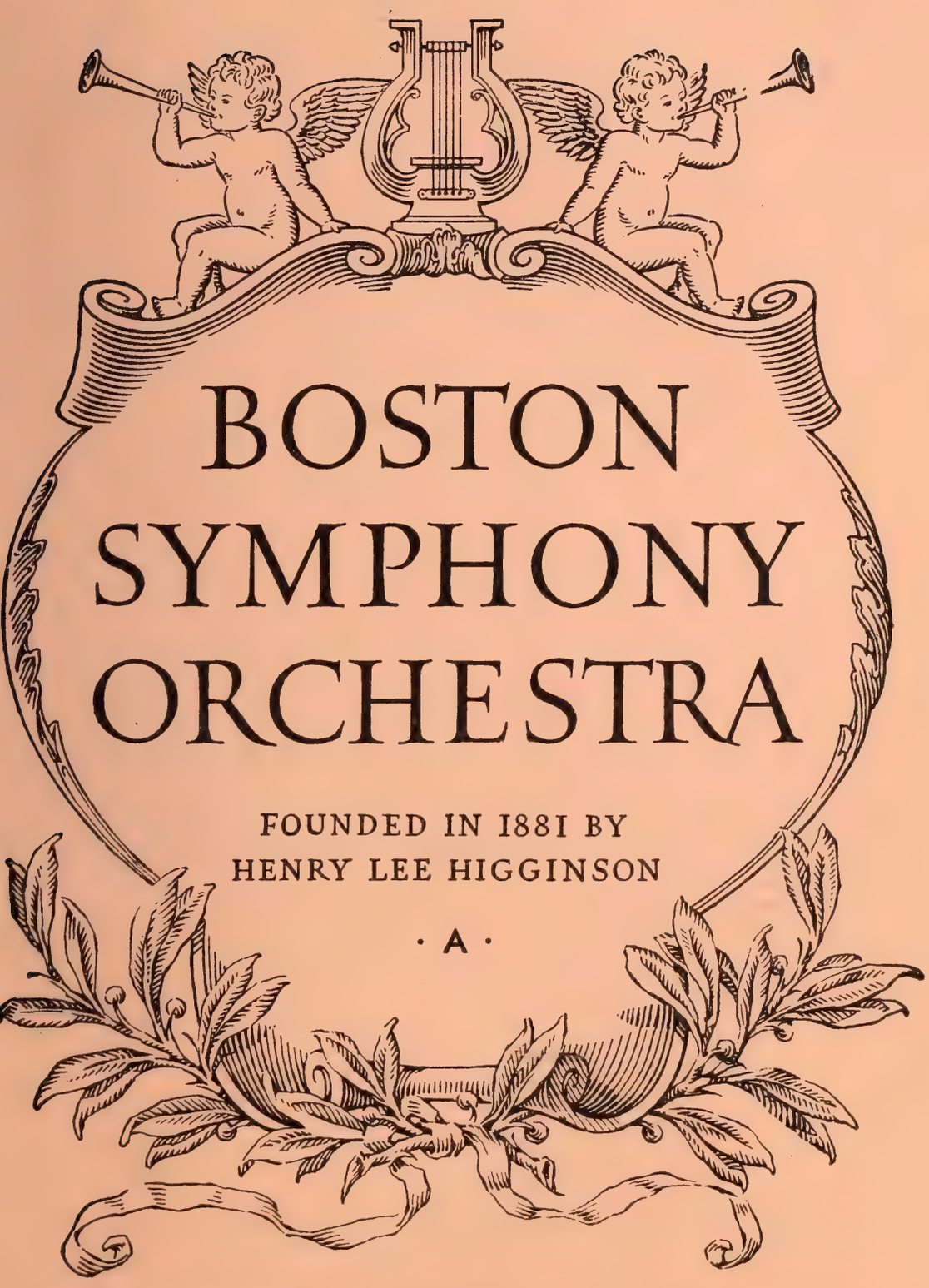
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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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THE EUROPEAN TOUR

At the Royal Festival Hall in London just ten days ago, September 25, the Boston Symphony Orchestra played the final concert of its six-weeks tour of Europe undertaken in cooperation with the International Exchange Program of the American National Theatre and Academy (A.N.T.A.). The Orchestra had made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. In the tour just completed only Paris and London were revisited. A total of twenty-eight concerts was given in nineteen different cities in thirteen countries. Charles Munch conducted eighteen of the concerts, Pierre Monteux, ten.

The complete itinerary and programs were as follows:

August 24, Friday—CORK, IRELAND

Anderson: Irish Suite
Haydn: Symphony No. 102 in B Flat
Dukas: L'Apprenti Sorcier
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

August 25, Saturday—DUBLIN, IRELAND

Haydn: Symphony No. 102 in B Flat
Hanson: Elegy in Memory of Serge Koussevitzky
Strauss: Don Juan
Schumann: Symphony No. 2 in C
Conductor: Charles Munch

EDINBURGH, SCOTLAND (EDINBURGH FESTIVAL)

August 26, Sunday

Haydn: Symphony No. 102 in B Flat
Piston: Symphony No. 6
Strauss: Don Juan
Dukas: L'Apprenti Sorcier
Conductor: Charles Munch

August 27, Monday

Creston: Symphony No. 2
Bartok: Concerto for Orchestra
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

August 28, Tuesday

Copland: Symphonic Ode
Beethoven: Violin Concerto in D
Soloist: Isaac Stern
Schumann: Symphony No. 2 in C
Conductor: Charles Munch

August 29, Wednesday

Freed: Festival Overture
Brahms: Symphony No. 3 in F
Franck: Symphonic Variations for Piano and Orchestra

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Ravel: Piano Concerto for the Left Hand Alone
Soloist: Robert Casadesus
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

August 30, Thursday

Hanson: Elegy in Memory of Serge Koussevitzky
Schumann: Piano Concerto in A Minor
Soloist: Clifford Curzon
Honegger: Symphony No. 5
Debussy: La Mer
Conductor: Charles Munch

August 31, Friday—COPENHAGEN, DENMARK

Rossini: Overture to "L'Italiana in Algeri"
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

September 1, Saturday—OSLO, NORWAY

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 3, Monday—STOCKHOLM, SWEDEN

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 4, Tuesday—HELSINKI, FINLAND

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

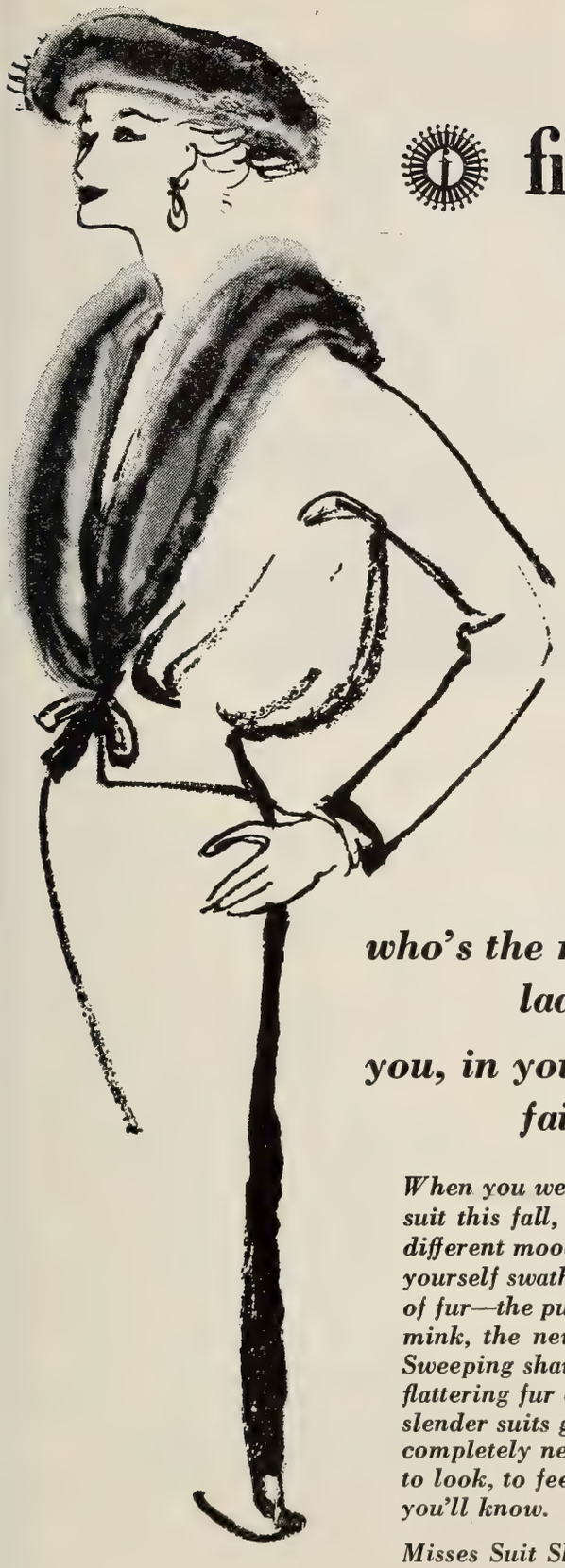
September 6, Thursday—LENINGRAD, U.S.S.R.

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 7, Friday—LENINGRAD, U.S.S.R.

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

(Continued on page 35)



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First Program

TUESDAY EVENING, October 9, *at* 8:30 *o'clock*

Weber . . . . . Overture to "Euryanthe"

Beethoven . . . . . Violin Concerto in D major, Op. 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

INTERMISSION

Beethoven . . . . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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OVERTURE TO "EURYANTHE"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, December 18, 1786; died in London, June 5, 1826

Composed in 1823, *Euryanthe* was first performed at the *Kärntnertortheater* in Vienna, October 25 of the same year.

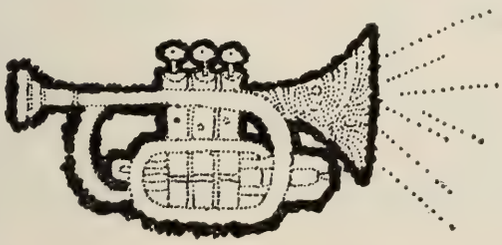
The Overture requires the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

WEBER composed *Euryanthe,* his "grand heroic-romantic" opera for Domenico Barbaja, manager of the Kärnthnerthor Theater in Vienna, who had a hopeful eye upon a success comparable to that of *Der Freischütz.* There is every evidence that Weber was ambitious for his work and spared no pains with it. *Euryanthe* was his longest opera, lasting, as first performed, four hours. Unlike *Der Freischütz,* it had a continuous musical score with no interruptions of spoken dialogue. Weber completed the score without the Overture on August 29, 1823, and began at once to compose the Overture, which was not ready until October 19, six days before the first performance. On the day following the event, October 26, the composer wrote to his wife:

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"My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The Overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Yet the success was not unqualified; the printed reports were not all favorable. The libretto in particular was generally denounced as needlessly involved. The opera held the stage for hardly more than twenty performances in the season. There are degrees of success, and such was the case in Vienna in 1823. Schubert, whose *Rosamunde,* to a text by the same librettist, Helmina von Chezy, was mounted on December 20 of the same season, had reason to envy *Euryanthe,* for *Rosamunde* did not survive two performances. Beethoven, who was in Vienna and had a long and cordial meeting with Weber at the time, also envied him his undoubted instinct for the theater as evidenced in the score of *Der Freischütz,* which he had studied with exclamations of wonderment.*

The libretto of *Euryanthe* has been held to account for the fact that the opera fell considerably short of *Der Freischütz* in popularity.

* This, according to the *Life of Weber,* by his son Baron Max Maria von Weber. The elder Weber had conducted *Fidelio,* and, despite various acrimonious remarks upon Beethoven which are attributed to him, seems to have been a sincere admirer of his genius.



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Helmina von Chezy derived her subject from an old French tale of the 13th century, *"Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"* for which Boccaccio found use in his "Decameron" (second day, ninth novel), and Shakespeare in his *Cymbeline.* Shakespeare's rather strained plot seems a model of lucidity beside von Chezy's.

The plot, as Frau von Chezy presented it, devolved upon the purity and constancy of Euryanthe. Her suitor, Count Adolar, praises her beauty and virtue in a public assemblage, and accepts the wager of the supercilious Count Lysiart that he can "gain her favor." There is a plot to besmirch her character, in which Eglantine, who is also in love with Adolar and jealous of Euryanthe, conspires. Adolar, believing this false accusation, drags her into the wilderness to slay her, and is moved with pity only to the extent of leaving her there to die. Lysiart, hearing of Eglantine's treachery, stabs Eglantine and is condemned to death. Euryanthe, who is announced to have perished, is found to have been only in a faint, and is restored to her lover. There are other extraneous threads to the plot, such as the ghosts of Emma, Adolar's sister, and of her fiancé, Udo, who haunt the scene. Emma, at the death of Udo, who fell in battle, has killed herself by means of a poisoned ring, and is doomed to wander as a ghost until

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"the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need." Eglantine steals the ring from the sepulchre, and gives it to Lysiart with a false story to prove the guilt of Euryanthe.

Weber had begun the rehearsals by reading the opera book to the assembled company, but in spite of his "admirable declamation," there seems to have been some bewilderment as to what it was all about. There were embarrassing questions from all sides. Why did Euryanthe mutely allow herself to be dragged into the wilderness and left there; why did she not lift her voice to expose the treacherous Eglantine and vindicate herself? Before such queries, the poor composer could only "hang his head in despair." From its first performance, public objections to the plot were equally insistent. No less an authority than Goethe referred to it as "a bad subject, with which nothing could be done." Weber once said at dinner, according to his son: "My *Euryanthe* should be called *'Ennuyante.'*" Philipp Spitta rises to the defense of the much-abused libretto, pointing out that, considered as a vehicle for the music which it serves, it is not without merit, and "abounds in opportunities for the descriptive writing in which Weber so much delighted and excelled. . . . *Euryanthe,* like

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all his operas, is an epic procession, an enchanted panorama, representing the life of one special period, that of mediæval history. Looked at from this point of view, it can be thoroughly enjoyed."

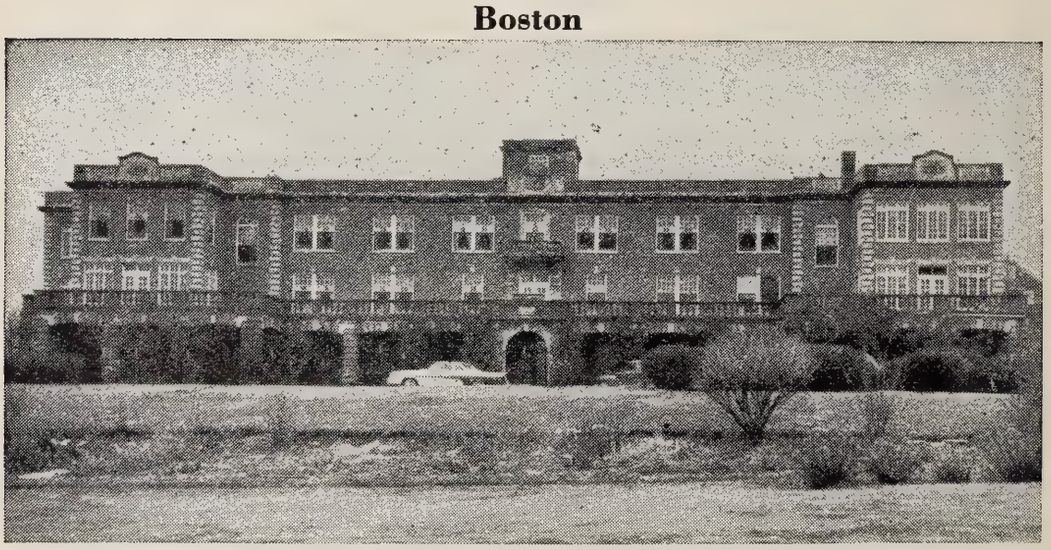
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The overture, after an opening in the characteristic fiery Weberian manner, discloses a theme from Adolar's *"Ich bau' auf Gott und meine Euryanth'"* (Act I) set forth by the wind choirs. The second theme (violins) is from Adolar's aria *"Wehen mir lüfte Ruh'"* (Act II). After a pause of suspense, the composer introduces a largo of fifteen measures, pianissimo, for violins, muted and divided, with a tremolo in the violas. It is an eerie music intended to suggest the scene of the sepulchre. Weber proposed, but abandoned, the idea of having the curtain raised in the midst of the overture to reveal the following tableau: "The interior of Emma's tomb. A kneeling statue of her is beside the coffin, which is surmounted by a twelfth-century *baldacchino* [canopy]. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on." In a fugato of the development, the first theme is inverted. The lyrical second theme brings the conclusion.

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CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

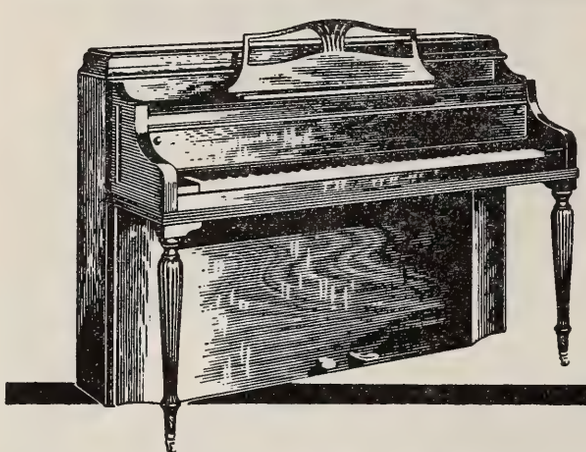
THE five introductory taps on the drum become the basic pattern of the entire movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-




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the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm re-



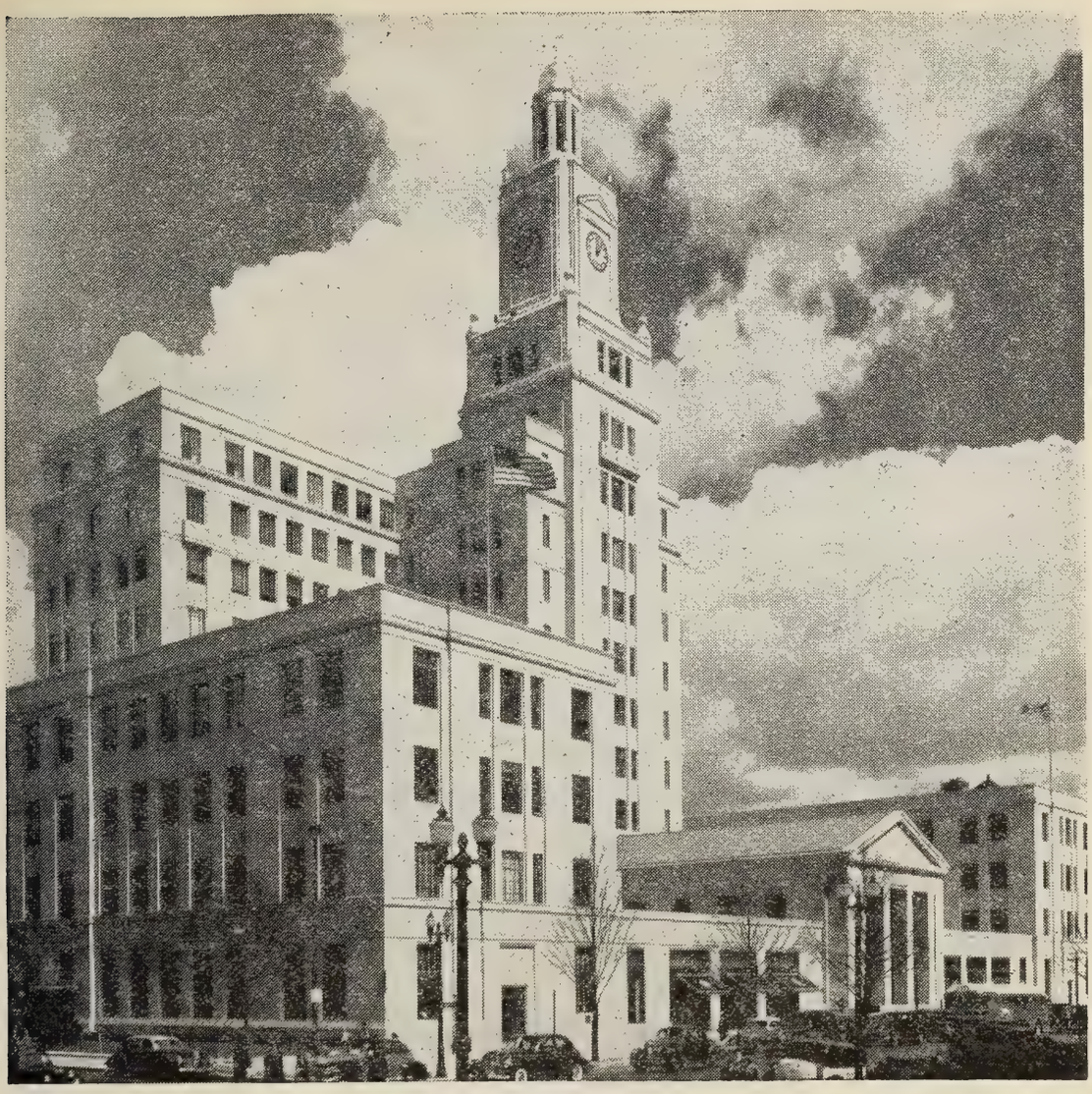
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sponse. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Clement. Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity."

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On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced "Fidelio" and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on

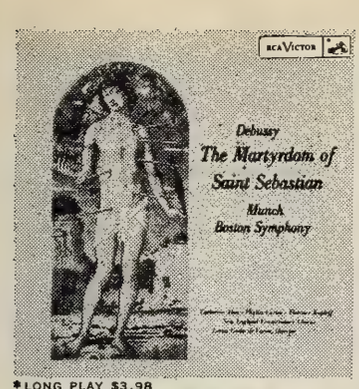
*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the baton of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).
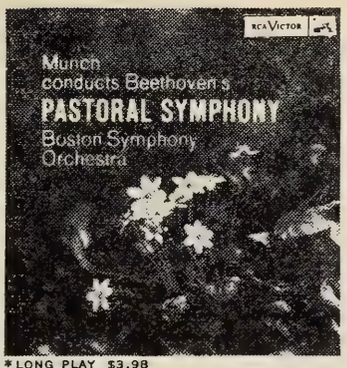


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its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto – Clementi, the musician turned publisher – although the virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing



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latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

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---

pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.



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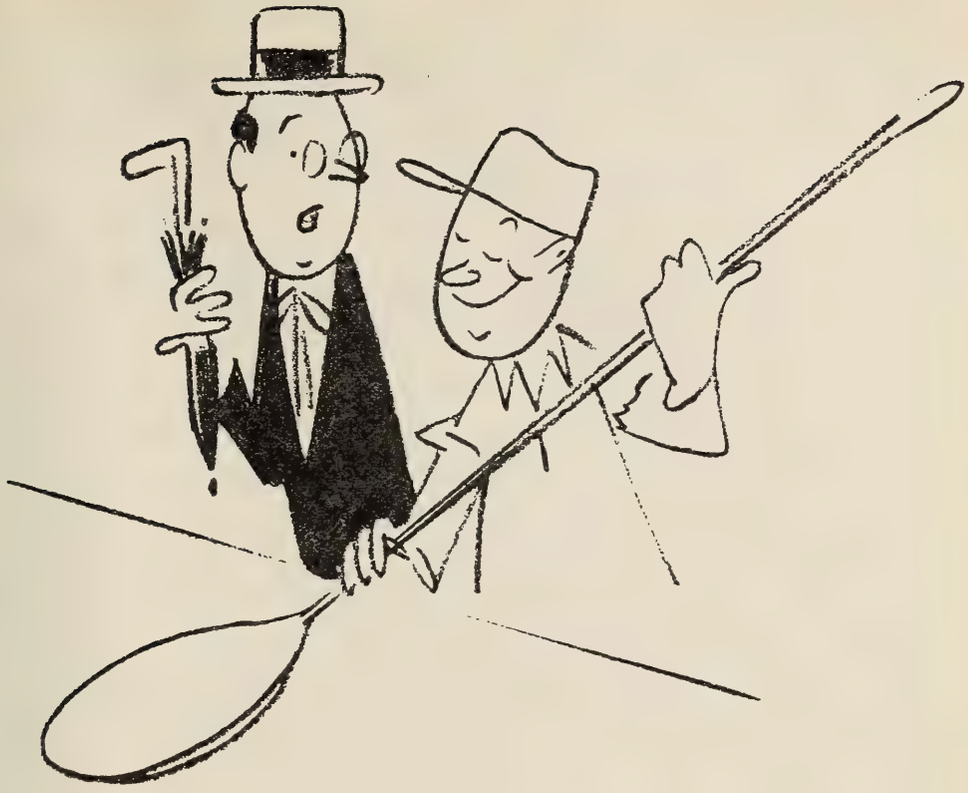
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me?' — 'With all my heart.' 'Done. What have you ready?' — 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly possessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

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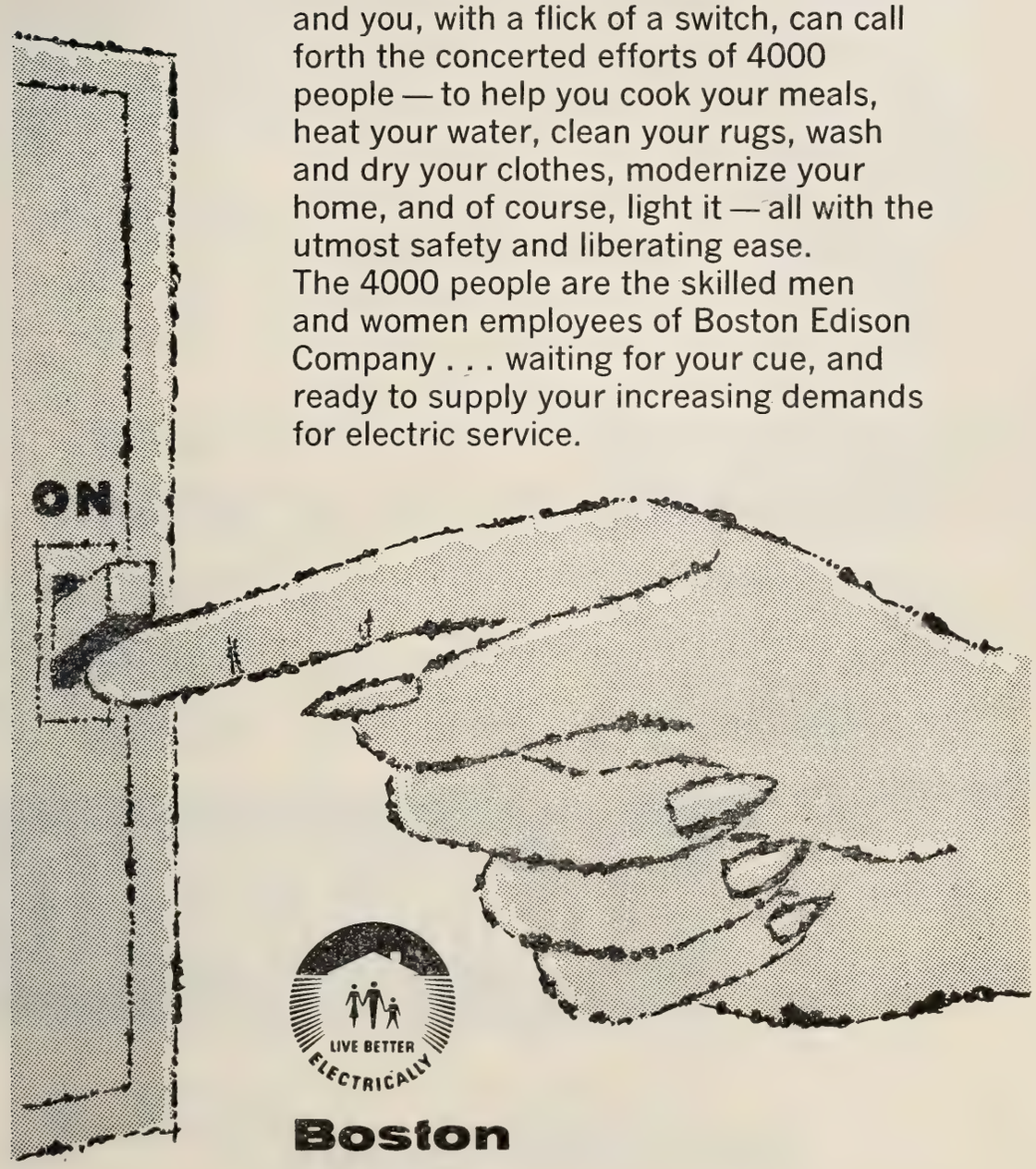


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Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling – and besides I am privileged to sell the works in Germany and France."

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WOLFGANG SCHNEIDERHAN was born in Vienna, May 28, 1915. From the time that, in 1926, he made his first appearance with orchestra in Copenhagen, he has had an active career in Europe. He is now making his first visit to America and his appearance with the Boston Symphony Orchestra will be his first in this country. In private life he is the husband of the soprano, Irmgard Seefried.



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MIND AND MUSIC

By Ernest Newman

(*Sunday Times,* London, July 8, 1956)

In a recent radio talk it was pointed out by a specialist that, like sundry other sciences, psychology is in the melting-pot at present. Our fathers had not the slightest doubt that they understood what they were talking about when they spoke of "the mind." But this complacency is over; it is becoming more and more evident to us that our ignorance of the "mind" is as complete as our ignorance of most other matters that concern the world of today. A great deal of the scientific attention of the specialists is concentrated now on the problem of that other self of ours, the subconscious mind, on which I touched cursorily last week.

As I said then, I am deeply interested in the problem of the part this other self plays in the creation of all art, and more especially of music. Composers, however, are not greatly given to public self-analysis, and the purely musical material available to the investigator is therefore lamentably limited. So far as my own knowledge extends, it is only Berlioz and Wagner who are of much service to those of us who are in quest of a light upon the more secret processes of the creative musical mind.

Berlioz, I think, needs to be read with a little caution. He has told us in his Memoirs of a dream he once had two nights in succession in which not only the general idea but almost the whole working out of a symphonic first movement occurred to him. He resisted, however, the



(Continued from page 4)

September 8, Saturday—Moscow, U.S.S.R.

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et Chloé"
Conductor: Charles Munch

September 9, Sunday Afternoon—Moscow, U.S.S.R.

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 9, Sunday Evening—Moscow, U.S.S.R.

Haydn: Symphony No. 102 in B Flat
Copland: Symphonic Ode
Strauss: Don Juan
Dukas: L'Apprenti Sorcier
Conductor: Charles Munch

September 11, Tuesday Evening—Prague, Czechoslovakia

Hanson: Elegy in Memory of Serge Koussevitzky
Honegger: Symphony No. 3, "Liturgique"
Beethoven: Symphony No. 3, "Eroica"
Conductor: Charles Munch

September 12, Wednesday Evening—Vienna, Austria

Hanson: Elegy in Memory of Serge Koussevitzky
Honegger: Symphony No. 3, "Liturgique"
Ravel: Suite No. 2 from "Daphnis et Chloé"
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

September 13, Thursday Evening—Stuttgart, Germany

Hanson: Elegy in Memory of Serge Koussevitzky
Honegger: Symphony No. 3, "Liturgique"
Ravel: Suite No. 2 from "Daphnis et Chloé"
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

September 14, Friday Evening—Munich, Germany

Haydn: Symphony No. 102 in B Flat
Hanson: Elegy in Memory of Serge Koussevitzky
Martinu: Fantaisies
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

In Memory of Serge Koussevitzky

(Continued on page 46)

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temptation to put it all on paper, because, he said, it would so thoroughly occupy him for many months that he would have too little time to carry on the literary work by which he earned his living. My private feeling is that when he came to write his Memoirs he could not help adding a certain literary embroidery to his story. I doubt whether whole long works, or even whole sections of such works, ever come into being in dreams.

Wagner, with his addiction to letter-writing, is of much more help to us in our quest. He himself manifestly had no notion that he was becoming enmeshed in problems of creative artistic psychology: he was merely recording certain curious personal experiences as and when they occurred. For us today, however, they throw a good deal of light on the operations of the unconscious in a great composer.

For instance, when he was doggedly grinding out the tiresome American Centennial March in 1876 he was unaccountably visited by the theme for the ensemble of the Flower Maidens in "Parsifal": the conscious upper layer of his mind had forgotten all about "Parsifal" at the time, but not so the unconscious layer. Again and again, indeed, we see him obeying what he would no doubt have called an "instinct" that was really an upsurge in the artistic depths of him of a complex

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of ideas from another milieu from which his conscious upper mind had long detached itself.

We can see now that what really made him put aside for many years the composition of "Siegfried" after completing the second act was the stirring in the depths of him of a new musical creative world that called imperiously for his whole attention now: "Tristan," in fact, was clamouring in the darkness to be brought to birth. His letters to the young Marie von Wittgenstein make this perfectly clear. Long before he had even begun the second act of "Siegfried," we now know, he had been tortured by a desire to do something, though he did not yet know what, with the Tristan subject; so tremendous did this pressure on his subconscious become that he actually began sketching a vague kind of "Tristan" music before he had even got so far with the idea of an opera on that subject as to draft a prose scenario of the stage action.

Most remarkable of all were his experiences in the reverse direction, so to speak; now and then when consciously entirely absorbed in the "Ring" his subconscious daemon kept pounding away on "Tristan." The most curious instance of this was in connection with the "joyous" melody the shepherd was to play on his pipe in the third act when



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Isolde's ship was sighted. Wagner's conscious mind had found what he took to be the right melody for this episode. But gradually something deep down within him told him that this tune was not *psychologically* right; and at last it dawned on him that it was really incongruous with the finer-nerved "Tristan" world and really belonged to that of the "Ring"; it actually went, in time, into the "Ring," becoming the robust motif of "Love's Resolution" in the final pages of "Siegfried."

Now that we have the present "joyous" melody of the shepherd we realise how subtly different the "joy" of it is from that of the vigorous "Siegfried" motif. The composer's subconscious daemon was artistically wiser than his conscious mind.

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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of

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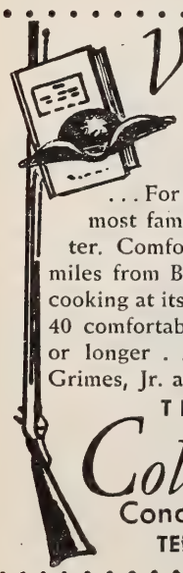


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Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown



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the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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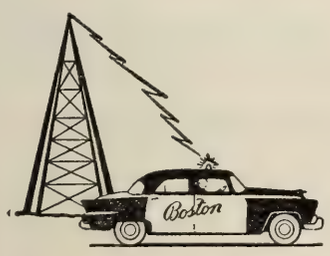
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As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside

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and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte —* 804 *in August — del Sigr. Louis van Beethoven — Sinfonia* 3, *Op.* 55." The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

• •

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts

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of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful

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(*Continued from page 35*)

September 16, Sunday Evening—ZURICH, SWITZERLAND

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 17, Monday Evening—BERNE, SWITZERLAND

Haydn: Symphony No. 94 in G, "Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 19, Wednesday Evening—PARIS, FRANCE

Hanson: Elegy in Memory of Serge Koussevitzky
Martinu: Fantaisies
Debussy: La Mer
Brahms: Symphony No. 2 in D
Conductor: Charles Munch
In Memory of Serge Koussevitzky

September 20, Thursday Evening—PARIS, FRANCE

J. C. Bach: Sinfonia in B Flat
Brahms: Violin Concerto
Soloist: Yehudi Menuhin
Freed: Festival Overture
Enesco: Suite for Orchestra
Conductor: Pierre Monteux
In Memory of Georges Enesco

September 21, Friday Evening—CHARTRES, FRANCE

Barber: Adagio
Honegger: Symphony No. 3, "Liturgique"
Beethoven: Symphony No. 3, "Eroica"
Conductor: Charles Munch

September 23, Sunday Evening—LEEDS, ENGLAND

Rossini: Semiramide
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

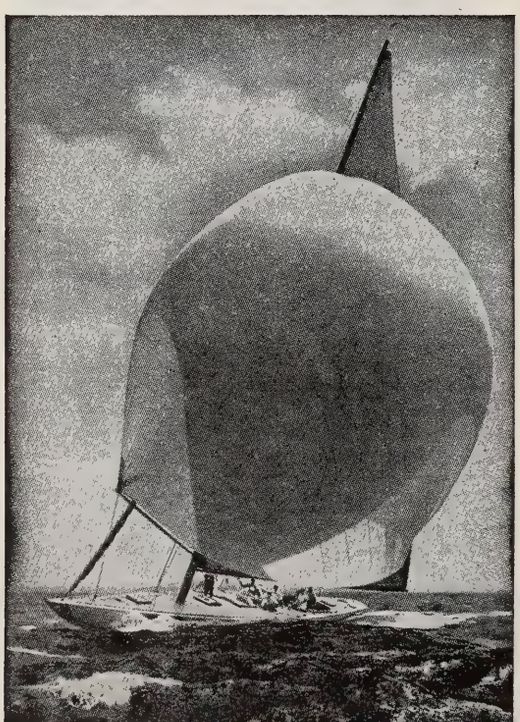
September 24, Monday Evening—LONDON, ENGLAND

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Debussy: La Mer
Conductor: Charles Munch

September 25, Tuesday Evening—LONDON, ENGLAND

Rossini: "L'Italiana in Algeri"
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

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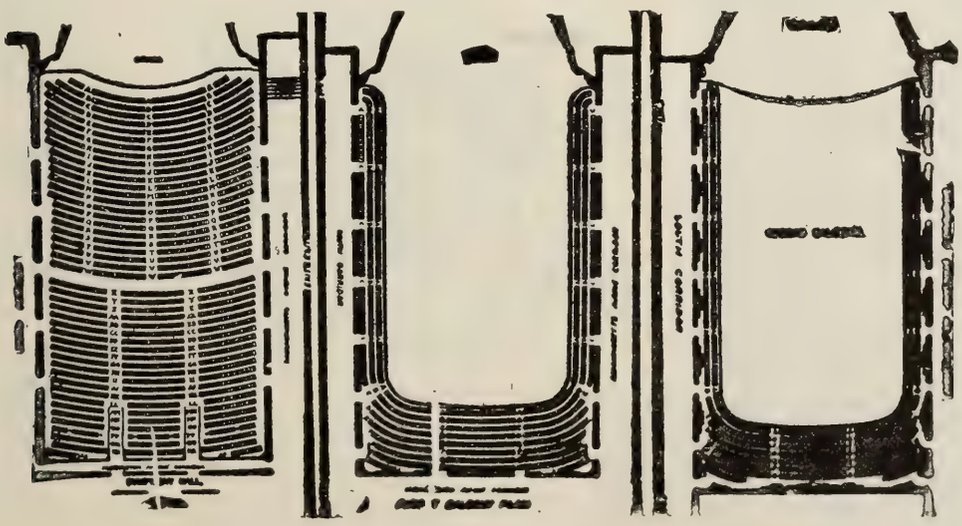
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chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is

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strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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Honegger Symphonies Nos. 2, 5

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1956–1957

OCTOBER

5–6	Boston	(Fri.-Sat. I)
9	Boston	(Tues. A)
10	Wellesley	
12–13	Boston	(Fri.-Sat. II)
15	Ann Arbor	
16	Detroit	
17	Ann Arbor	
18	Columbus	
19	Cleveland	
20	Syracuse	
21	Ithaca	
23	Boston	(Tues. B)
26–27	Boston	(Fri.-Sat. III)
30	Cambridge	(I)

NOVEMBER

2–3	Boston	(Fri.-Sat. IV)
4	Boston	(Sun. a)
6	Boston	(Tues. C)
8	Boston	(Rehearsal I)
9–10	Boston	(Fri.-Sat. V)
12	Northampton	
13	New Haven	(I)
14	New York	(Wed. I)
15	Philadelphia	
16	Brooklyn	(I)
17	New York	(Sat. I)
20	Providence	(I)
23–24	Boston	(Fri.-Sat. VI)
27	Boston	(Tues. D)
29	Boston	(Rehearsal II)
30–DEC. 1	Boston	(Fri.-Sat. VII)
2	Boston	(Sun. b)
4	Providence	(II)
5	Cambridge	(Kresge Aud. M.I.T.)
7–8	Boston	(Fri.-Sat. VIII)
11	Storrs	
12	New York	(Wed. II)
13	Washington	(I)
14	Brooklyn	(II)
15	New York	(Sat. II)
18	Boston	(Tues. E)
20	Boston	(Rehearsal III)
21–22	Boston	(Fri.-Sat. IX)
28–29	Boston	(Fri.-Sat. X)

JANUARY

4–5	Boston	(Fri.-Sat. XI)
8	New London	
9	New York	(Wed. III)
10	Newark	
11	Brooklyn	(III)
12	New York	(Sat. III)
18–19	Boston	(Fri.-Sat. XII)
20	Boston	(Sun. c)
22	Cambridge	(II)
25–26	Boston	(Fri.-Sat. XIII)
29	Providence	(III)

FEBRUARY

1–2	Boston	(Fri.-Sat. XIV)
4	Troy	
5	New Haven	(II)
6	New York	(Wed. IV)
7	Washington	(II)
8	Brooklyn	(IV)
9	New York	(Sat. IV)
12	Boston	(Tues. F)
14	Boston	(Rehearsal IV)
15–16	Boston	(Fri.-Sat. XV)
19	Cambridge	(III)
22–23	Boston	(Fri.-Sat. XVI)
26	Providence	(IV)

MARCH

1–2	Boston	(Fri.-Sat. XVII)
5	Boston	(Tues. G)
7	Boston	(Rehearsal V)
8–9	Boston	(Fri.-Sat. XVIII)
10	Boston	(Sun. d)
12	Cambridge	(IV)
15–16	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New York	(Wed. V)
21	Baltimore	
22	Brooklyn	(V)
23	New York	(Sat. V)
26	Cambridge	(V)
29–30	Boston	(Fri.-Sat. XX)
31	Boston	(Sun. e)

APRIL

2	Boston	(Tues. H)
4	Boston	(Rehearsal VI)
5–6	Boston	(Fri.-Sat. XXI)
8	Boston	(For the Am. College of Physicians)
9	Cambridge	(VI)
12–13	Boston	(Fri.-Sat. XXII)
14	Boston	(Sun. f)
16	Providence	(V)
18–20	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Tues. I)
26–27	Boston	(Fri.-Sat. XXIV)

The matinee in Holy Week will be given on Thursday.

Boston Symphony Orchestra

(Seventy-sixth Season, 1956–1957)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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George Zazofsky
Rolland Tapley
Norbert Lauga
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Samuel Diamond
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James Nagy
Melvin Bryant
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Saverio Messina
William Waterhouse
William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
Joseph Silverstein

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Gaston Dufresne
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Henri Girard
John Barwicki

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Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
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Earl Hedberg

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Louis Berger
Richard Kapuscinski
Robert Ripley

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Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

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Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

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Roger Voisin
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Armando Ghitalla
Gerard Goguen

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SATURDAY EVENING, October 13, *at* 8:30 *o'clock*

Bach . . . . . Suite No. 2, in B minor, for Flute and Strings
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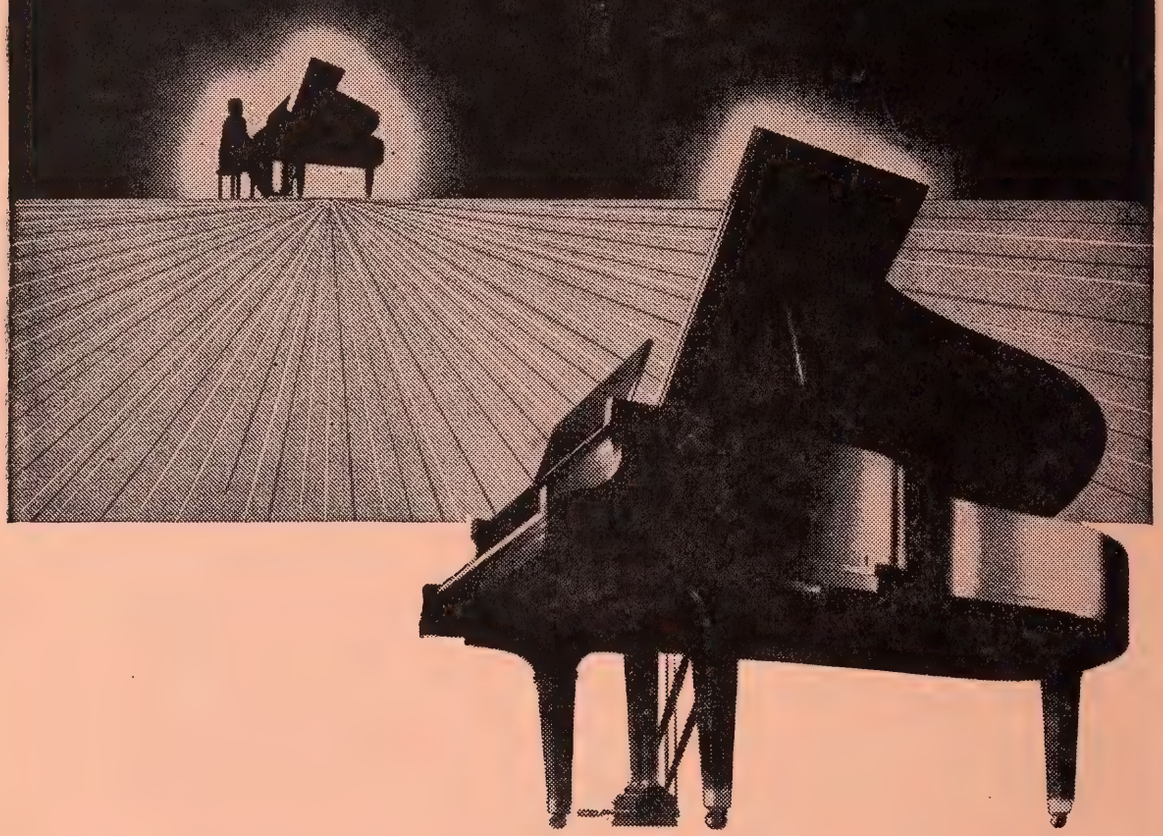
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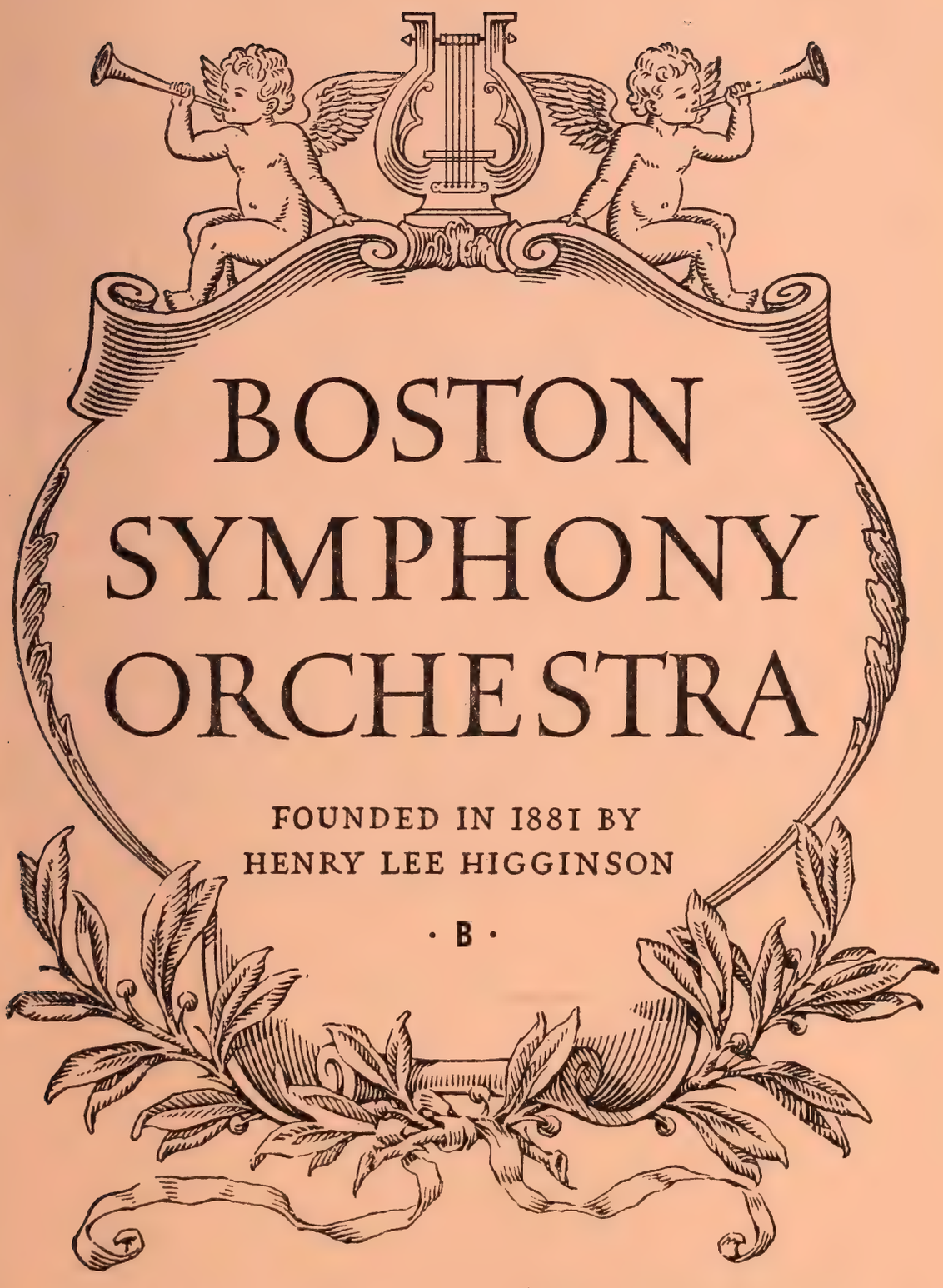


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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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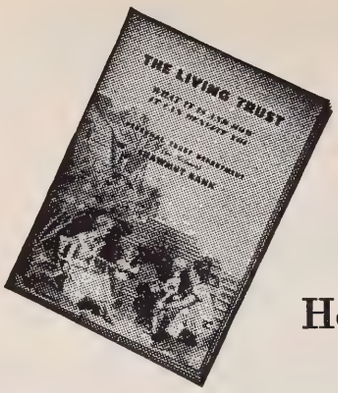
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PICTURES FROM EUROPE

Photographs by Edward Fitzgerald and Roger Voisin, taken on the European trip, together with posters, are shown in the gallery this week.

• •

WELCOME BY THE CITY

The following communication has been received from the City Council of Boston:

CITY OF BOSTON
IN CITY COUNCIL

Whereas: The Boston Symphony Orchestra has now returned from an outstandingly successful tour of Europe during which the performances of the Orchestra were enthusiastically received and accorded the greatest acclaim for their musical attainment, not only by the people but also by the music critics; and

Whereas: The tour of the Boston Symphony Orchestra was eminently successful in creating friendship abroad and international good will; and

Whereas: The Symphony's performance served to better establish the finest culture and art of America in foreign lands; now, therefore be it

Resolved: That the Boston City Council in meeting assembled hereby takes pleasure in greeting with pride and in extending its warmest welcome to the Boston Symphony Orchestra on its return to Boston and expresses the Council's felicitations and congratulations to the Boston Symphony Orchestra on the occasion of the completion of the Orchestra's successful tour.

In City Council October 1, 1956. Adopted.

Attest: WALTER J. MALLOY
City Clerk.

• •

EUROPEAN IMPRESSIONS

From the prodigious attention in the press which Boston's orchestra has had on its European tour, paragraphs from here and there are quoted:

EDINBURGH

After he had finished his concerts on Friday, Sir Thomas Beecham kindly but sarcastically hoped that what was to follow would be as good.

Last night the Boston Symphony Orchestra under its conductor Charles Munch, making its first appearance at

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the Edinburgh Festival, took over the evening concert at the Usher Hall, and alas for Sir Thomas's sarcasm and for our national pride, it was better—better than the Scottish National, the B.B.C., or the Halle. Fortunately for our self-esteem, it is also no less clearly better than the New York Philharmonic, the Concertgebouw, or the Berlin Philharmonic.

So dazzling to the ear was its playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind, and strings to compare and evaluate. Its sound is a single marvellously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joins. Even the austerest critics, by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it.—COLIN MASON, *Manchester Guardian,* September 16.

NEW YORK

It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.—"Musicians in Russia," editorial in *New York Times,* September 8.

MOSCOW

The Soviet Union's musical élite gave the Boston Symphony Orchestra a tumultuous reception tonight culminating in a ten-minute standing ovation after the orchestra had played two encores.

Observers who saw the Boston orchestra open Thursday in Leningrad said tonight's outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

(Continued on page 35)

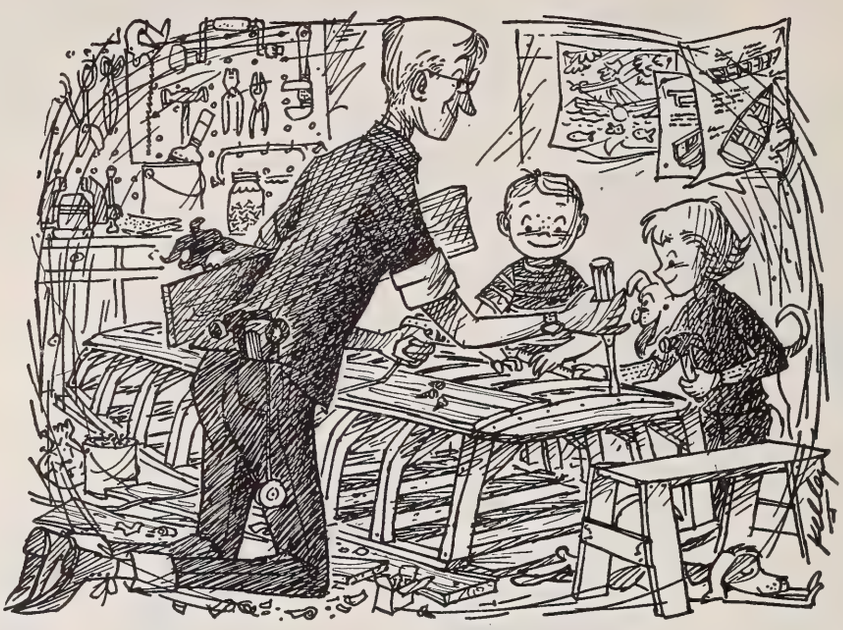
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Second Program

TUESDAY EVENING, October 23, *at* 8:30 *o'clock*

BACH . . . . . Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Bourrée I; Bourrée II
Polonaise and Double
Minuet
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

DEBUSSY . . . . . "Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. Les parfums de la nuit (The fragrance of the night)
III. Le matin d'un jour de fête (The morning of a festival day)

INTERMISSION

TCHAIKOVSKY . . . . . Symphony No. 6, in B minor, "Pathétique," Op. 74

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

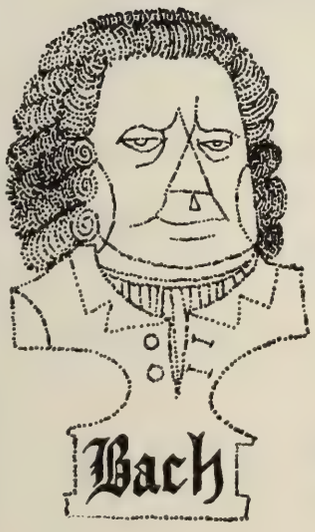
Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886. The edition of Hans von Bülow was performed October 20, 1906, November 2, 1912, February 13, 1915, April 26, 1919, December 24, 1931, and October 17, 1952.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music,

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half of the *Well-tempered Clavichord,* the *Inventions.* Composing the six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the now obsolete *flûte à bec.* The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

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DID YOU KNOW that the Symphony's recent European tour was only the second in its 75-year history — and the first to take the Orchestra to Scandinavia and Central Europe . . . that during the tour Dr. Munch had the honor of being the first to conduct a purely orchestral concert in the splendid 13th-century Cathedral of Chartres . . . that each of the tour's 27 programs featured works by contemporary American composers, many of them commissioned especially for the Orchestra's 75th Anniversary Season?

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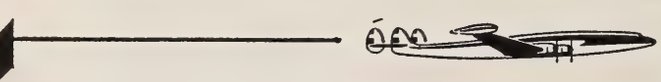
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Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes. In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

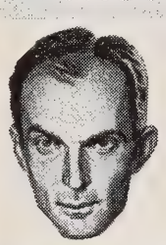
Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"*

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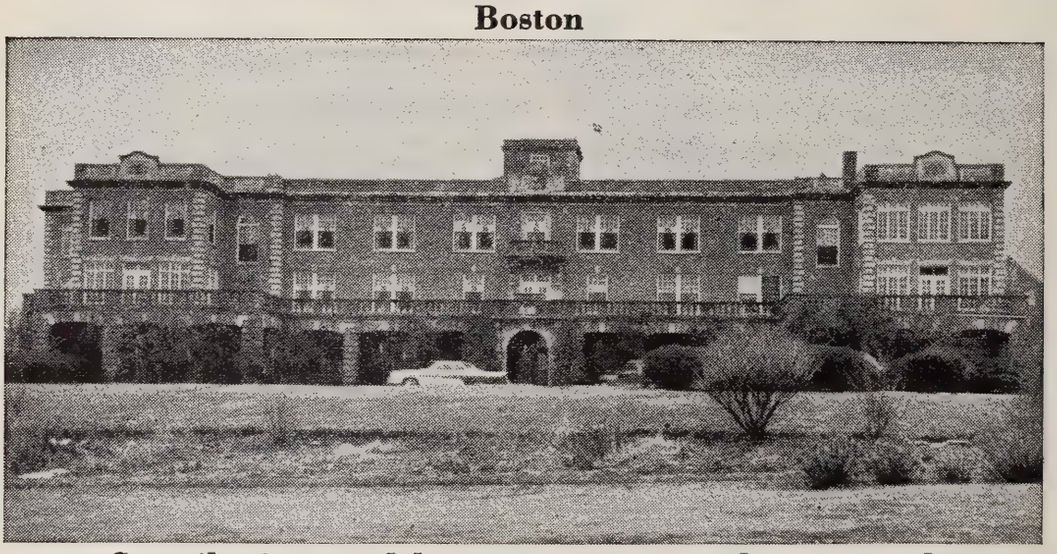
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III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin – or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer – and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

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The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

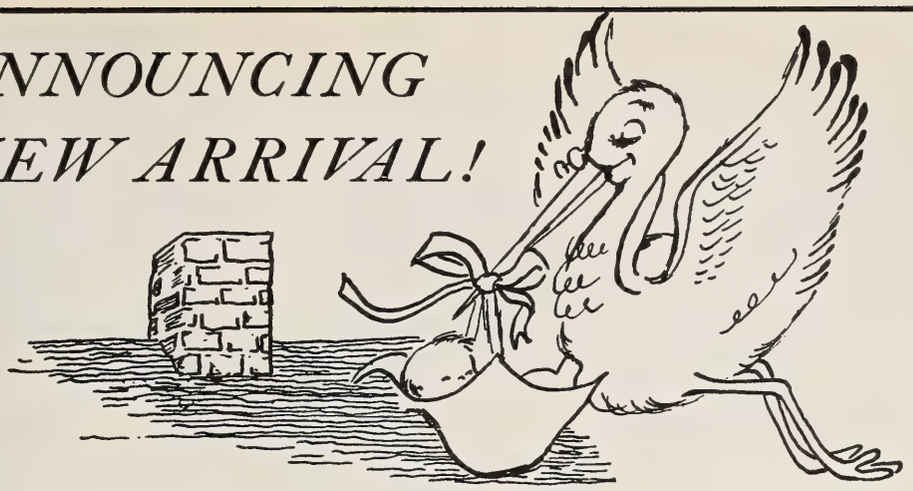
Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of



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guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.



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THE ADVENTUROUS LISTENER

"Two, and I think only two, requisites are essential to understanding the art of our time. The first is tolerance; the second is repeated exposure."

(Frederick P. Walkey, Director of the deCordova and Dana Museum, Boston Symphony Orchestra Bulletin, February 17, 1956.)

It is plain enough when a new and arresting work is performed at a symphony concert anywhere that the reception is mixed. Comments in the corridors seem to extend from elation to resentment. Friendships are sometimes strained. One could find almost any opinion: the piece is an exciting, new apparition in the world; it is interesting and rather amusing; it has its points but once is enough; it is an imposition and an outrage.

The proportion of these reactions to any single piece has never been systematically polled, so far as I know. It becomes a debate which for the moment gets nowhere because one's own opinion is all that really matters to one's self. The middle categories are likely to be in the majority. They will include that greater part of the seasoned concert-going public which, when less than enraptured, accept equably and in good faith what may be offered for what it may contain. These middle

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opinions are likely to be nearer the truth because new music is apt to be in between as to quality, truly extraordinary works being rare in any age. As for those of the last category, the malcontents, they are likely to be unreasonable because, having failed to discover any particular point in the music, a point which does exist according to other opinions, they are by their own admission not qualified judges. An opinion more safely to be counted upon is that of the conductor, who by the nature of his job has presumably a good deal more musical penetration than the average listener. He has chosen the new piece and labored over the preparation (which is often considerable) for the reason that he has found it worth the time and effort of his orchestra and himself, as well as worth consideration by his audiences.

The question of how much contemporary music should be included upon his programs is one which a conductor must continually ask himself. To what extent should he lead his audiences into new ways and accustom them to perhaps an ultimate enjoyment of what is at first baffling? How often does he owe a talented young composer the great advantage of a first performance in his own presence? Should he



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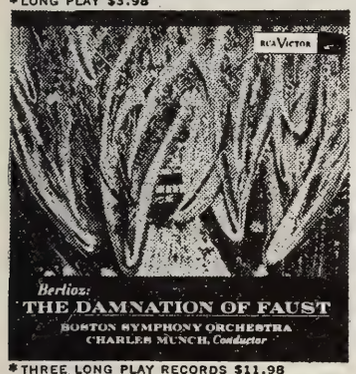


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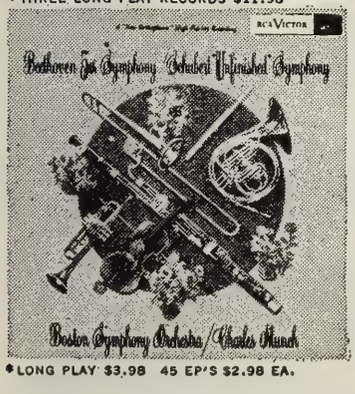
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listen to the critics, remembering that critics in the past have not always proven good prophets? Conductors, so history shows, have in many cases been good prophets and men of courage and conviction. There have been times when conductors (and this includes Boston Symphony conductors) have persisted against considerable opposition, even repeated certain much reviled works and at length proved themselves gloriously right. The cases come to mind of composers now exalted at the Boston Symphony concerts, but at first roundly denounced: Brahms, Franck, Strauss, Debussy, Sibelius, Stravinsky, and — let us not become involved in the still arguable present.

The more conservative composers of today who woo us with customary harmonies have certainly the right to be heard, but not to the exclusion of the more challenging ones. Ludwig Spohr was once found more agreeable and safe than Beethoven — at a later period Karl Goldmark was found more comfortable than Richard Strauss. Spohr's *Consecration of Tones* and Goldmark's *Rustic Wedding Symphony* had a legitimate claim to be played and enjoyed until they succumbed to their more enduring rivals and quietly passed into oblivion. The bolder composers, the ruthless innovators, proved with time the more engrossing artists, and it was only then fully realized that they had been



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the musical life blood of their day. If there are no proper giants looming now, it is still a good idea to scan the horizon. The situation is the same — music continues to reflect contemporary tendencies and to seek fresh ways. Every conductor is aware of this, and will not allow his programs to subside into stagnation by drawing away from the music that is being written right now.

A young American composer today faces prodigious numerical competition. The situation is very different from that of 1886, when Louis C. Elson remarked that "if all the symphonic composers of America were to hold a mass-meeting they could be lodged in one double room in any country hotel." Now they would need considerably more space. There seems to be no end of them, and they keep coming. Most of them will never get known, since there is no place in the world for so much creation. Still, the situation is healthy, numerically speaking — it recalls seventeenth century Italy or eighteenth century Germany, which seem to have had no end of listenable but unimportant composers. Audiences have a persistent tendency to take what seems good to them and not to bother in the least as to whether every aspirant is



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getting a hearing. If on the other hand he has a talent which merits survival he is pretty likely to get his hearing in our concert world which possesses more performances, and more skilled performers than any previous era could show. The composer now has vast resources of working material to draw upon — chromatic, intervallic, rhythmic, coloristic. If he is no more than clever and ingenious, his music can be stimulating to conductor, musicians, and audience. If he is one of the rare ones with that something which great art requires, he will have his due of performances, and eventually of full apprehension.

The easiest course for any conductor would be to pass by new, difficult, or controversial works and simply give his audiences the established "masterpieces" of obvious worth and popularity. Since the really great symphonies are unfortunately too few, the result would be over-repetition, which dulls the edge of enjoyment, for the habitués at least. The final result would be a sort of squirrel cage of the familiar, as if the art of musical composition had come to end about fifty years ago. Without the stimulation of new musical vistas, symphony concerts would subside into decrepitude.

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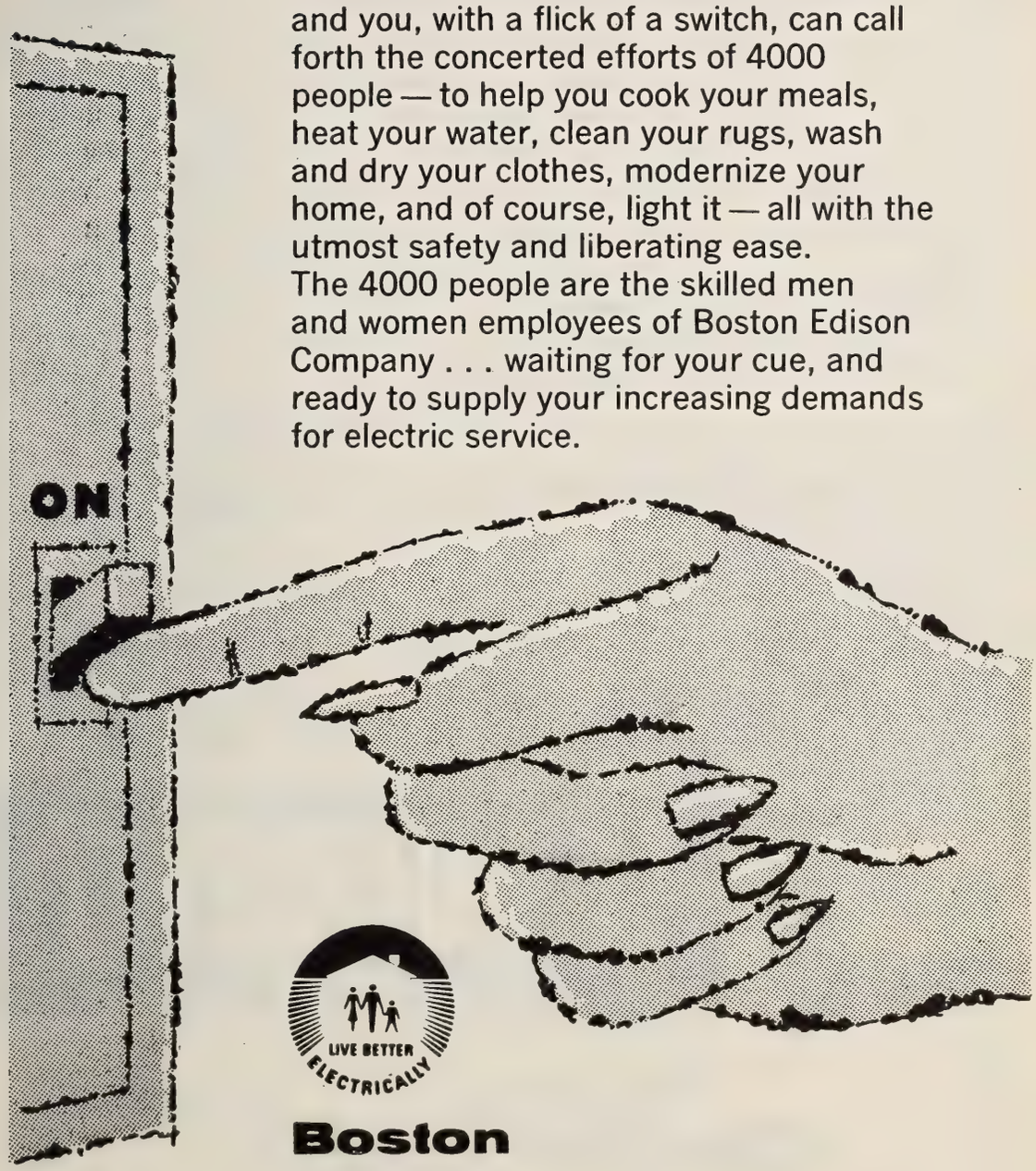


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as if music were made for a closed cult of experts. Perhaps some music is only for experts. If so, it is of little value. Complexity in scores should not be exclusive; a fugue or a double chorus of Bach, the finale of the "Jupiter" Symphony, can be enjoyed by those who do not follow every detail of the counterpoint. Complexity should produce a clear over-all impression, whether from early composers or the latest ones. It must be acceptable to the lay listener or have no general claim for performance. Enjoyment of sounds is not reached by theoretical instruction. It comes through alertness to rhythm, to melody, and to sound combinations. This alertness can be developed, it is true, by a certain amount of systematic training – but too much is no help. The professional expert is not always enviable where the enjoyment of listening is concerned. His proper fastidiousness as a performer usually makes him over-fastidious as a listener. He is also apt to be a restless listener, because he is by habit at the giving rather than the receiving end, and as a listener he can be jaded by repeated hearing. Fortunate is the beginner who may have the privilege, the exhilirating experience of hearing a symphony by Beethoven for the first time! That privilege belongs to the lay listener. His enjoyment generally speaking increases



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through responsive and repeated listening, whereby the rhythmic and tonal sense latent in all of us can become keen and discriminating.

It is good sense for every listener to enjoy in his own way and to be independent of expert judgment. Of the various morals which Wagner, without being sententious, allows us to draw from the book of *Die Meistersinger von Nürnberg,* perhaps the most potent is driven home while Walther is singing his prize song. Music as a free, spontaneous art, welling from the heart, is up for judgment. The official judges, the guilds of mastersingers, are the intellectuals, the conservatives who stand by tradition, and they have ruled out the contestant. Nevertheless he has entered the lists by the contrivance of the one liberal among them — Hans Sachs. As Walther sings his lovely stanzas, pure basic form is clothed in a spontaneous melodic outpouring. The mastersingers (i.e. the pedants) sit at first in silent astonishment. It is among the crowd, the townsfolk, who know nothing of rules (i.e. the general audience) that the first murmur of response is heard. It grows to a great chorus of approbation, with which the masters warmly concur. But their approval is now no more than an endorsement — the multitude has made the actual judgment.

If audiences in general are not always quite so immediately perceptive as this, it could at least be said of the opera in question that it had an immediate popular success, the pedants concurring. The real point, however, seems to be that audiences and not the learned elect of the musical profession are the final arbiters of what shall last and what shall drop by the wayside, fall either summarily or by degrees into oblivion.

We all know from experience that craftsmanship, being nothing more than a helpful means of conveyance, can, when it has nothing in



(Continued from page 4)

The usually decorous élite of the Soviet capital went wild over the program, which began with Charles Munch leading the musicians in Beethoven's Symphony No. 3, the "Eroica."

The excitement rose visibly as the orchestra moved into the Sixth Symphony by Walter Piston, whose work is practically unknown here. Real frenzy developed after Mr. Munch had led the musicians through Ravel's second "Daphnis et Chloé" Suite.—WELLES HANGEN, *New York Times,* Sept. 9.

PARIS

Conducted by Charles Munch, the Bostonians—largely recruited from different parts of the world—played a program of which the two peaks were *"La Mer"* by Claude Debussy, performed with an astonishing brio and perhaps even supercharged, and above all the *"Fantaisies Symphoniques"* by the Czech composer, Martinu. It is not every day that one is favored with the revelation of a masterpiece. That is what we had last night. Music warm, living, colorful, with the authentic accent of its own origin.—JEAN MISTLER, *L'Aurore,* September 20.

CHARTRES

The cathedral was specially illuminated for tonight's performance. Outside the great rose window looking to the west at the end of the nave were floodlights which shed a soft glow into the interior.

The orchestra itself sat beneath the window in the portico of the church. Floodlights lit up the arches of the clerestory and other floodlights at the east end of the church shone through the stained-glass windows above the altar. Other interior lighting included lights above the confessionals.—FRANK KELLEY, *New York Herald Tribune,* September 22.

LONDON

The highlight of the two Boston concerts was Debussy's *"La Mer"* under Munch, not only for the polished brilliance of the playing, but for the salutary reminder that these bright, clear, and even penetrating French orchestral colours were those of the composer's own conception. Here, with the marine tang of the woodwind and the spitting trumpets, was the sea itself, buffeting and invigorating us on Thames-side.—FELIX APRAHAMIAN, *Sunday Times,* Sept. 30.

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particular to convey, produce a completely dull and barren score. The expert analyst can appraise this skill and demonstrate it in a technical analysis useful only to the student. He may, or may not, sense the intangible life which gives it the right to be called music; if he does sense this inner quality and attempts to describe it, his description is bound to be inadequate or fall into an absurdity of purple words. If such a writer should try to give to someone who had never heard Beethoven's Ninth Symphony any sense of the tremendous impulse which lifts and sweeps an entire audience on its current, he would fail completely. The same applies to the simplest melody, whether it be a Lied by Schubert or a popular tune by Kern or Gershwin. No expert can give any technical accounting for the special charm which captures us all so quickly and easily.

For this quality of personal communication, so difficult to name, there are those who have invented the word "musicality". If we call it "impulse" we are at least using a less loathsome word for what can only be indicated as the life force of the art of music in its most elementary sense. Music of genuine beauty is directly available to us all without benefit of guides, and let none of us be dismayed.

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CLAUDE DEBUSSY, *"MUSICIEN FRANÇAIS"*

Victor R. Seroff has written a book on Debussy* amplifying the personal portrait so far available in the considerable Debussy literature by various letters and reminiscences which have since come to light. "My portrait," writes Seroff, "differs from the accepted Debussy legend, but I hope that my readers will judge the man for what he has given the world as much as what he took from it." Indeed Debussy emerges from the new account as a not wholly lovable character. His friends and those closely bound to him by affection had to endure a good deal. On the other hand "what he has given the world" he has given with complete and uncompromising devotion to his æsthetic purpose, an integrity in the face of deprivation, misunderstanding and delayed recognition. For this we can be grateful; if he cannot command our whole-hearted concurrence by his relations with those about him, he can at least draw our sympathy.

Debussy as revealed by Mr. Seroff was seldom a happy man. The poor circumstances in which he was born were a jarring contradiction to the fastidious tastes, the delicate perceptions, he soon developed.

* *Debussy: Musician of France*, G. P. Putnam's, Sons, N. Y., 1956.



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He escaped temporarily from the hated drab surroundings when he spent three seasons in the elaborate entourage of Mme. Nadejda von Meck, the Russian millionairess widow who was at the time Tchaikovsky's "Beloved Friend." This gave him a taste of the luxury of wealth, with the stigma of being one of the many hirelings with which the lady surrounded herself in her Russian villa or in the summer resorts of western Europe. The place of Debussy, aged eighteen, in this regime was as pianist in a youthful trio she had engaged. Mme. von Meck delighted in her "Bussyk" as she called him, her "little Bussy," until he aspired to the hand (and dowry) of her not unattractive daughter, Sonia. Learning of this, she dismissed him at once and forever.

Debussy later came to know wealthy friends and seems to have had no compunctions about profiting by the attendant advantages. Independent and comfortable circumstances commensurate with his tastes he never knew. His *Prix de Rome* sojourn in the Eternal City was a weariness to his soul. The women in his life brought him more love than they received in return. His affair with Mme. Vasnier, in a sort of *ménage à trois,* in which the husband was generous and presumably complacent, apparently ended without broken hearts. The case of Gabrielle Dupont was more serious. "Gaby" was a denizen of the

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Montmartre. In "Bohemian" quarters there, Debussy lived with her on and off for ten years (1888–1898).

"Living with Debussy," so writes Seroff, "she learned of beautiful things, yet the arts remained to her both unknown and inaccessible. She watched her lover's devotion to the 'great mysteries' and she knew how to be patient and how to wait for the promised rewards of his labor. Meanwhile she took charge of their domestic affairs, and that was not a simple task; for even when their lunches (if they had any at all) were made of a small chocolate bar and a piece of bread, Debussy remained an *enfant gâté* and would empty his purse for a bibelot or a statuette that caught his fancy, without giving a moment's thought to how they would eat on the following day. It was up to Gaby's ingenuity and her charm to keep the creditors away and, if everything else failed, to take the object of yesterday's fancy to a pawnshop, while the musician's mind was wandering in the heights of his artistic creations."

Gaby remained patient and devoted. One day Debussy lost interest, or rather became interested in Rosalie Texier, a worker in a *maison de couture.* This time it was marriage. Rosalie (Lily) was "a simple, provincial, beautiful girl." Again he had found someone to take care of him, and put up with his difficult ways. When after five years he became attentive to Emma Bardac, who had a wealthy husband and understood his music, Lily shot herself, not quite fatally.* The scandal was considerable and the sympathy of the friends of the pair naturally went to the abandoned wife. When many of these friends jointly subscribed to pay her hospital bills, Debussy shut himself off from everyone

* Léon Vallas, who hardly touches upon Debussy's personal life, refers to this in one cryptical phrase as an "incident" which had a "well-nigh fatal result." Gaby is not even mentioned.



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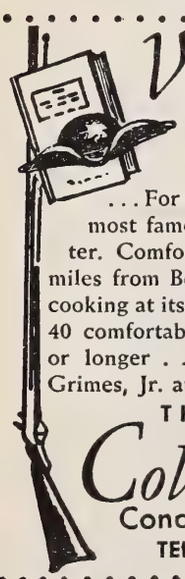
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who had subscribed (as he had done with Eugene Ysaÿe, his first and most loyal patron, after the separation with Gaby). The outcasts included his closest friend, Pierre Louÿs, René Peter, the young writer who had been his adorer, Messager, his most understanding conductor, Mary Garden, his favorite Mélisande, Misia Edwards, the celebrated patroness of the arts, even Maurice Ravel.

This was in 1904. Debussy, having thus forfeited his closest friends, was a lonely man in his last years. Fame came to him, but not wealth; he never knew affluence. The illness from which he died in 1918 was protracted and painful.

Debussy the composer was anything but happily adjusted. In the early years he was deeply smitten with the music of Wagner, until he realized that to save his æsthetic soul and to develop according to his personal taste and style he must liberate himself from that insidious influence. In freeing himself of the inherited style of Massenet and entering into a harmonic chromaticism more individual and more subtly expressive, he was constantly accused of vagueness. The accusation was not just, but it was understandable. The absence of harmonic polarity was found disturbing. Debussy himself, however sure of his expressive purpose, was often in doubt about its realization. In pursuit of the mood to convey the tale of *Pelléas et Mélisande,* aiming to capture in tones certain characters in certain situations, he had no convenient structural formula to depend upon, but only his own elusive "intuition," a word he himself used in his letters. This self-assignment was inevitably perplexing, because of its very elusiveness. Where another composer would have casually put down the first chord which occurred to him, this one would hesitate for days over an alternative resolution, ever seeking, persistently unsatisfied. It required ten years



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of his life and many revisions to make of *Pelléas et Mélisande* the masterpiece it finally became. *Pelléas et Mélisande* is to us now a triumphant vindication of the underlying sense of direction in Debussy's "intuitive" quest. There is something heroic in the ten years' search for the justly expressive *Pelléas,* for through those years not his nearest adherents could have had any real confidence that his prolonged and painstaking efforts were justified. Debussy was in this sense a lone composer, until at least *Pelléas* brought him a limited fame, and sympathetic support from a limited faction of connoisseurs. Other composers addicted to revision, such as Mahler or Bruckner, were of lesser stature in that their revisions remained indeterminate. Debussy could have been nothing else than a continual tester and reviser by the uncharted nature of the æsthetic he adopted.

Debussy was also unfortunate in his collaborators (the exception was d'Annunzio, with whom he worked in complete cordiality to notable ends). Maeterlinck, whose text fitted his purpose far more closely than any other could have done, was hostile to him from first to last, in spite of the fact (or perhaps because of the fact) that Debussy lifted his

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text to a superior and far more poignant tonal life without the slightest distortion of the poet's original play. Pierre Louÿs, who was his devoted friend and strove to satisfy him with an opera text (*Cendrelune*) could not furnish what he needed. Jean Paul Toulet's attempt to turn *As You Like It* into a libretto came to naught. Edgar Allen Poe's *The Devil in the Belfry* and *The Fall of the House of Usher* appealed to Debussy immensely. He worked interminably trying to set the black and unrelieved catastrophic tale of Roderick Usher, only to destroy every vestige of his music sketches in despair. It is hard to imagine how this subject, so completely lacking in the moments of charm or mood contrasts comparable to *Pelléas,* could have appealed to him in the first place. The composer whose early opera was his fullest and most extraordinary accomplishment was never able, despite attempt after attempt, to compose another.

J. N. B.

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Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a

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question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

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There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears – as did his admirers, from Nadejda

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von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.



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The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio,* in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and

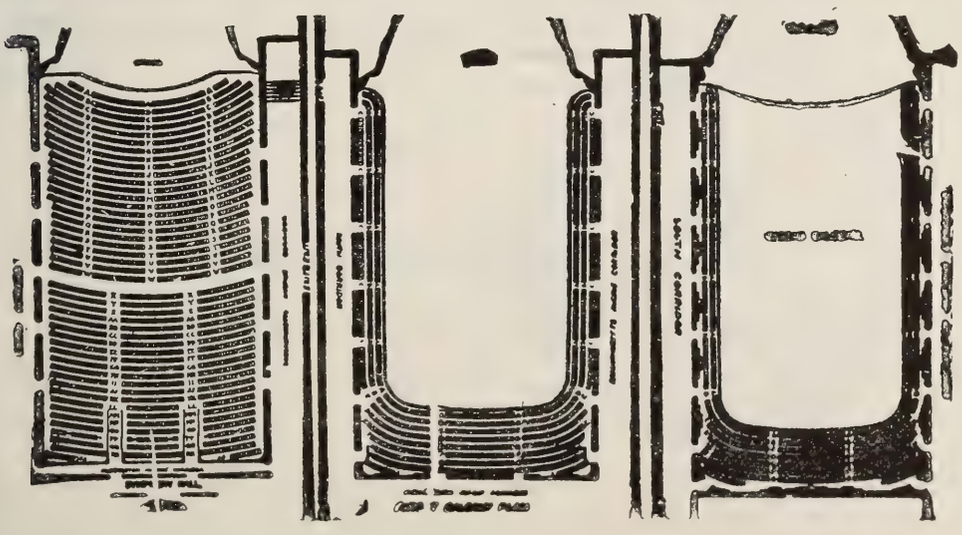
* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant

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chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

• •

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have

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expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso,* read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him

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shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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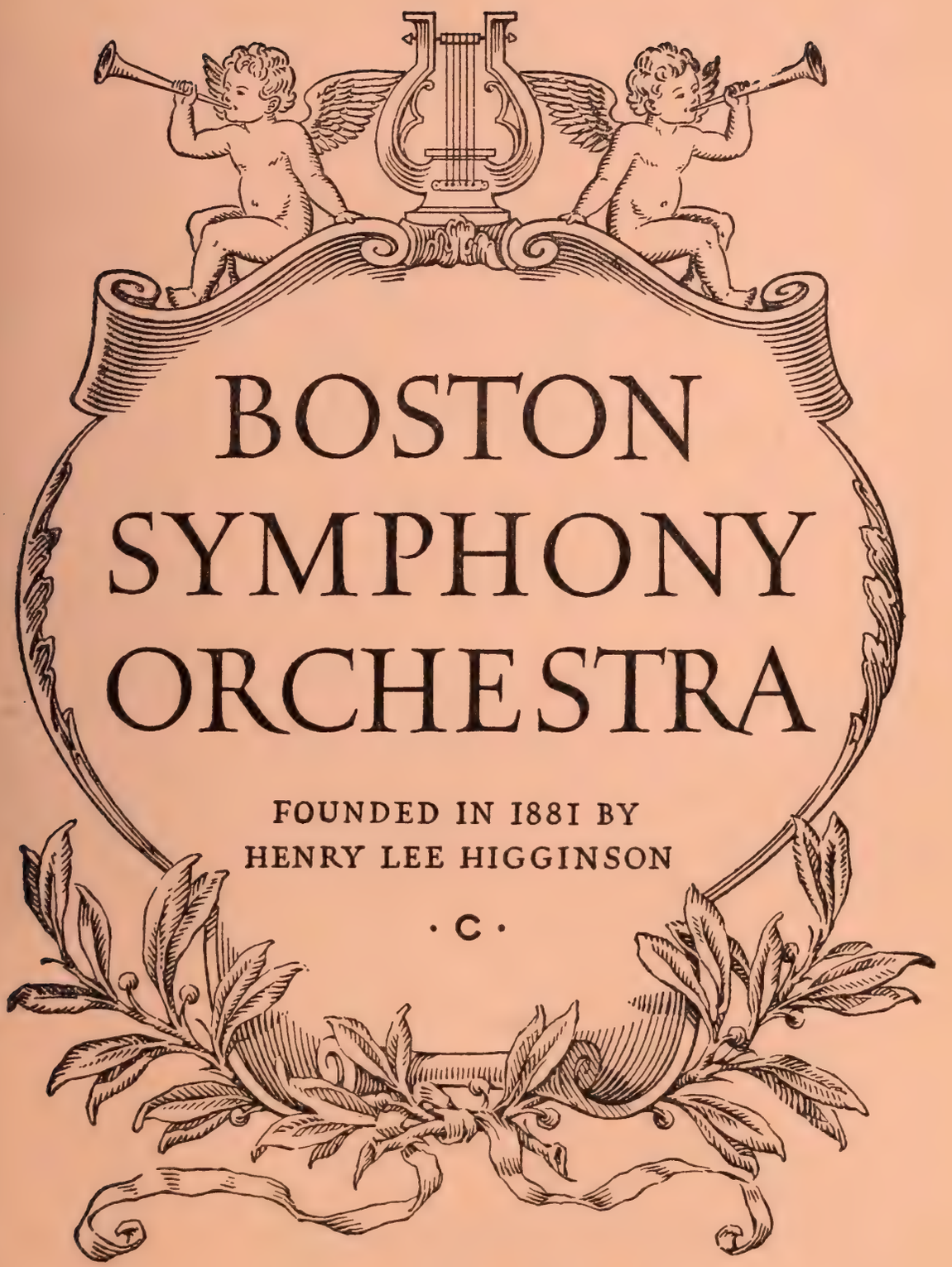
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At a rehearsal in Symphony Hall, on Tuesday morning, October 9, the Boston Symphony Orchestra was greeted by Mayor John B. Hynes, Ernest Henderson, President of the Chamber of Commerce, Chief Justice Raymond S. Wilkins, and Governor Christian A. Herter. Henry B. Cabot, as President of the Board of Trustees, welcomed them and addressed the Orchestra:

Well gentlemen, I think that we ought, we of the Orchestra—and I include myself although I play nothing but the cash register—to be very pleased and gratified to see these gentlemen here today. As I had very little part in the enormous success of your trip, because unfortunately I wasn't able to go with you through the whole thing, I'd like to say to these gentlemen that this group of men who make up the Boston Symphony Orchestra—and two ladies—are to my mind a very remarkable group of people. I have got to know a number of them much better than I did from being on the steamship *Nieuw Amsterdam* with them, which was unalloyed pleasure on my part. I believe—and here I am an outsider speaking—that they did this city and this country great credit in Europe. To my mind, the music which they made was superlative.

Mayor Hynes spoke for the City of Boston:

We are all delighted to have you back again in the old home town. You look equally as dignified in your working clothes as you do when you are performing here on this stage to a discriminating audience. You travelled through part of a continent; you carried with you the name of our great old city; you polished the name of Boston. You talked to the people in those foreign countries in the universal language—the language of music. You even soothed the breast of the friends we have in the Soviet Union,

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if we do have any, and I am sure we do; and I am sure we have more friends there now after the visit of your wonderful orchestra. We are proud indeed—deeply proud—we were never prouder of your orchestra than we are at this moment. We welcome you back, ye warriors of the brass and strings. You have done Boston honor, the Commonwealth honor, and indeed our country honor. You are a great asset to all of us; we are happy indeed that you are back with us again.

Mr. Henderson presented a plaque to the Orchestra in behalf of the Greater Boston Chamber of Commerce, and read the inscription:

"To the members of the Boston Symphony Orchestra whose outstanding performances during their European tour, August 22 to September 28, 1956, brought great honor to themselves and to the City of Boston. Presented in appreciation and with high esteem by the Greater Boston Chamber of Commerce."

Dr. Munch responded:

Dear sir: In the name of the Boston Symphony Orchestra, I would like to express to you our profound gratitude for your appreciation and for your presence this morning at our rehearsal. We all are happy to think that we have contributed to the friendly relations with so many countries and with Russia and that we have brought to them the expression of our great cultural values and our greetings of friendship. Thank you.

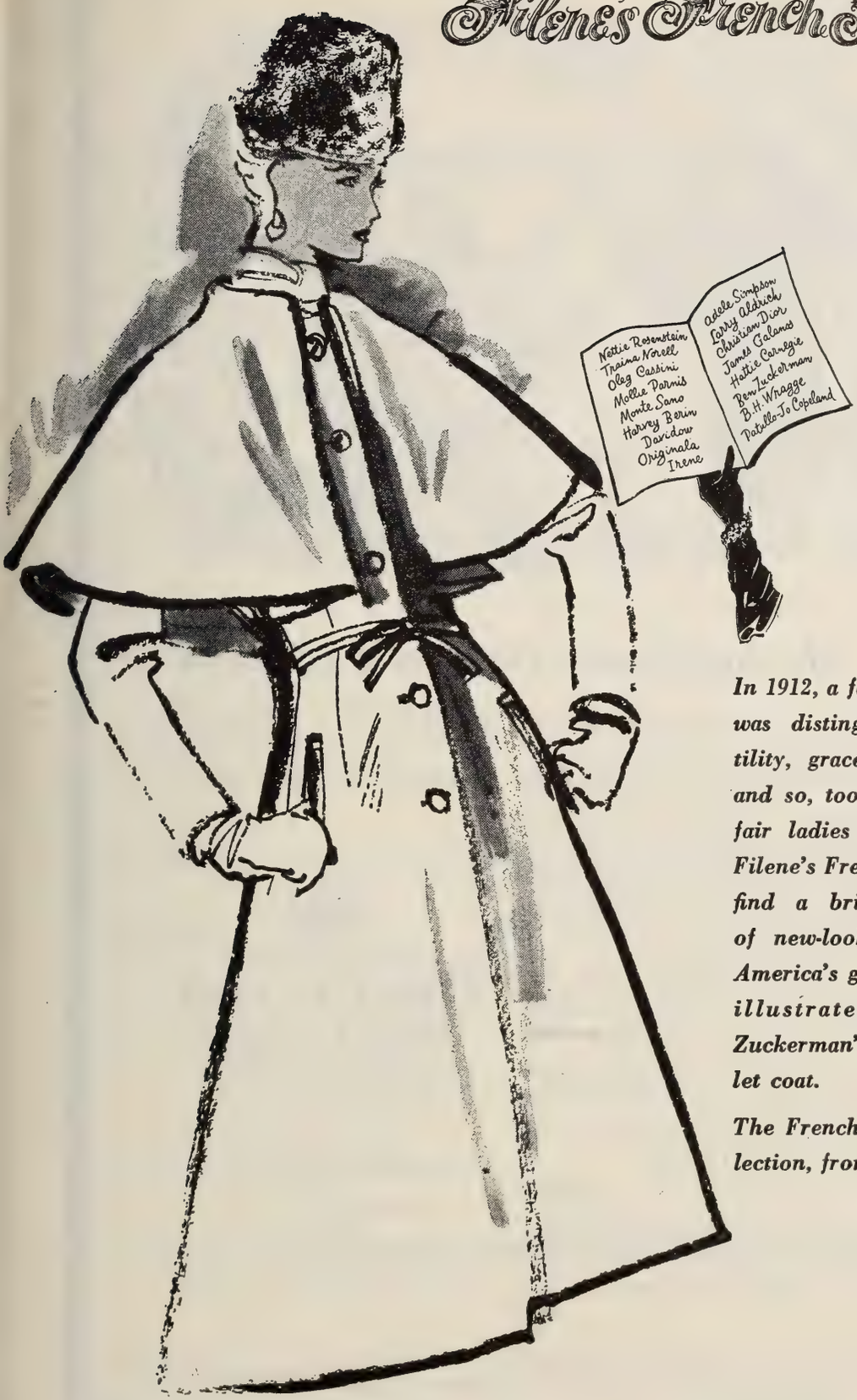
Governor Herter concluded the ceremony:

The Mayor of Boston has had the privilege of having the first say in thanking you for the great contribution that you have made to the City of Boston, the name of the City of Boston, as one of the institutions in the City which is so beloved. I have the privilege of doing the same thing for the Commonwealth of Massachusetts, and I do it very wholeheartedly because during the course of

(Continued on page 35)

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Dr. Munch has asked Miss Haskil to play in a concerto of Mozart at this her fourth appearance with the Orchestra. The program will therefore be as follows:

MOZART.....Symphony in D major, "Paris," K. 297

I. Allegro assai
II. Andantino
III. Allegro

MOZART.....Piano Concerto in D minor, K. 466

I. Allegro
II. Romance
III. Rondo (Allegro assai)

INTERMISSION

BARBER.....Medea's Meditation and Dance of Vengeance, *Op.* 23-A

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

Tuesday Evening, November 6, 1956

Third Program

TUESDAY EVENING, NOVEMBER 6, *at* 8:30 *o'clock*

MOZART.....Symphony in D major, "Paris," K. 297

I. Allegro assai
II. Andantino
III. Allegro

BEETHOVEN.....Piano Concerto No. 3, in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

INTERMISSION

BARBER.....Medea's Meditation and Dance of Vengeance, *Op.* 23-A

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

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SYMPHONY IN D MAJOR ("PARIS"), NO. 31 (K. 297)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Composed in Paris in 1778, this symphony had its first performance at a *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

The first performance of the symphony at the concerts of the Boston Symphony Orchestra was October 28, 1887, under the direction of Wilhelm Gericke. Arthur Nikisch performed it April 28, 1893; Emil Paur, November 8, 1895; Wilhelm Gericke, January 13, 1898, and Serge Koussevitzky, October 26, 1945.

The score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, together with timpani and strings.

MOZART, aged twenty-two, arrived with his mother in Paris on March 23, 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister,* which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. "For the last five or six years," wrote Mozart to a Salzburg friend, with a Parisian perform-

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ance perhaps ringing in his memory, "the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable." At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. "The discipline that rules this orchestra!" he had written to his father. "They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns."

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: "During the last two days we were choked by the

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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe." And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to a disease as unidentifiable as many were in those days, and Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart in Paris, wrote to Leopold: "He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity." The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

The Baron Grimm was the one person who introduced Mozart in favorable places. He took him to Noverre, Director of Ballet at the

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Opéra, who spoke of an opera and allowed Mozart to provide numbers for a ballet (*"Les Petits Riens"*), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert Spirituel,* the famous ultra-aristocratic subscription concerts, given in Lent when the theaters were closed, which were later to perform symphonies of Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French *"politesse"* ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a *"Symphonie Concertante"* with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe), whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Beethoven, and Ritter (bassoon). Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared.* Mozart was offended but more or less forgave Le Gros when he was asked for a symphony – which, needless to say, he promptly provided.

---

* The original score was lost, but another version ultimately appeared (K. Anhang 9), in which a clarinet is used instead of a flute. It was performed at the Boston Symphony concerts November 10-11, 1955.

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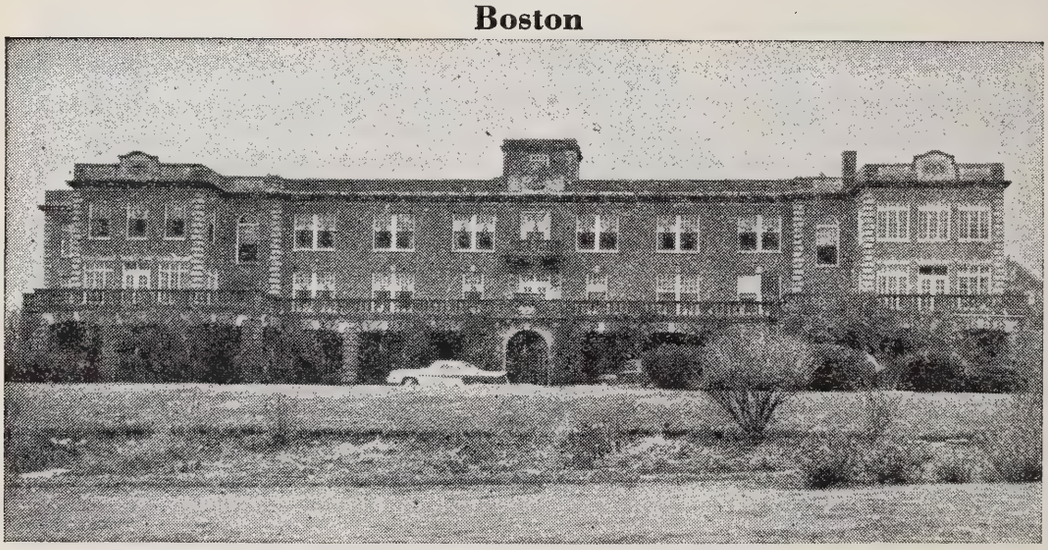
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In a letter to his father, Mozart describes an encounter with Le Gros: "M. Le Gros came into the room and said, 'It is really quite wonderful to have the pleasure of seeing you again.' 'Yes, I have a great deal to do.' 'I hope you will stay to lunch with us today?' 'I am very sorry, but I am already engaged.' 'M. Mozart, we really must spend a day together again soon.' 'That will give me much pleasure.' A long pause; at last, 'A propos, will you not write a grand symphony for me for Corpus Christi?' 'Why not?' 'Can I then rely on this?' 'Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante.*' Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony."

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich's splendid orchestra at Mannheim. The orchestra of the *Concert Spirituel* had a reputation for great brilliance — Mozart's disparaging remarks to his father, presently to be quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He com-

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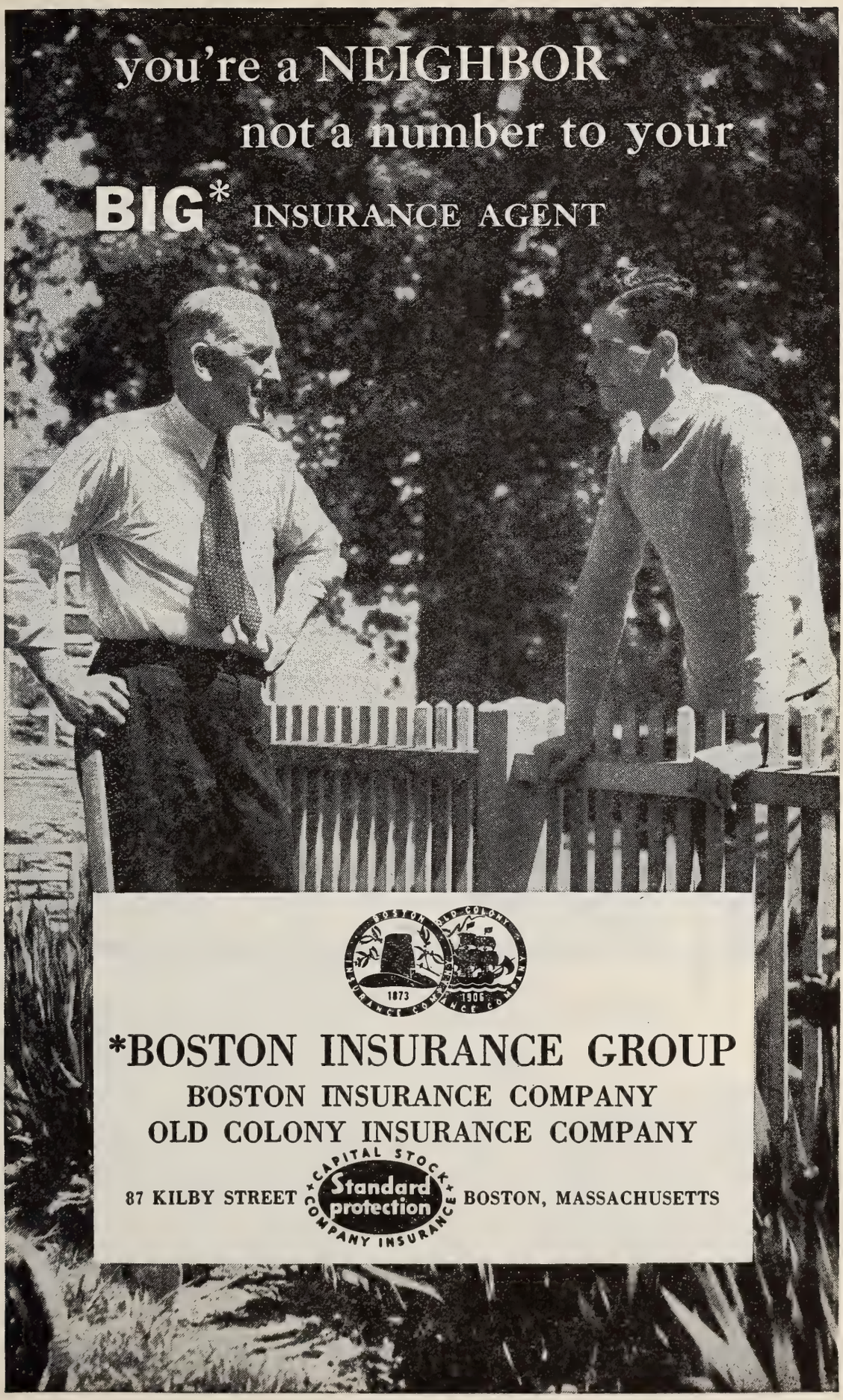
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posed with both in mind. In every part there is a play for brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of piano and forte. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that "when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next." The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the *"premier coup d'archet,"* the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, "I have been careful not to neglect *le premier coup d'archet* — and that is quite sufficient. What a fuss the oxen here make of this trick! *Was Teufel* — I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!" And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d'archet* at the *Concert Spirituel.* " 'Yes, I have heard the first and the last.' 'Do you mean — the *last?*' 'Certainly, the first and the last — and the last gave me the more pleasure.' "




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"I was very unhappy over the rehearsal," wrote Mozart, "for I never heard anything worse in my life; you cannot imagine how they scraped and scrambled over the symphony twice. I was really unhappy. I should like to have rehearsed it again, but there was so much else that there was no time. So I went to bed with a heavy heart and a discontented and angry spirit. The day before, I decided not to go to the concert, but it was a fine evening and I determined at last to go, but with the intention, if it went as badly as at the rehearsal, of going into the orchestra, taking the violin out of the hands of M. La Houssaye [the concert master], and conducting it myself. I prayed for God's grace that it might go well, for it is all to His honor and grace; and *ecce,* the symphony began. Raaff stood close to me, and in the middle of the first Allegro was a passage that I knew was sure to please; the whole audience was struck, and there was great applause. I knew when I was writing it that it would make an effect, so I brought it in again at the end, da capo. The Andante pleased also, but especially the last Allegro. I had heard that all the last Allegros here, like the first, begin with all the instruments together and generally in unison; so I began with the violins alone, piano, for eight bars,



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followed at once by forte. The audience (as I had anticipated) cried *'Sh!'* at the piano, but directly the forte began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal,* treated myself to an ice, told my beads as I had vowed, and went home."

Mozart also relates that Le Gros, unlike the audience and the composer himself, was not satisfied with the slow movement. He considered it not short enough. The amiable Mozart forthwith wrote another, entirely different, which was played at later performances. Weighing the two, Mozart decided on the whole in favor of the second. It was presumably the second, marked Andantino instead of Andante, which was used in the original French publication by Siebel and which is here performed.* On account of the success of this symphony Mozart told his father that he composed another one which was also performed by Le Gros. But this second symphony is apparently lost — no existing score has been identified as a possibility. Mozart received not a sou for these contributions to Le Gros.

---

* Both slow movements have survived. Alfred Einstein, in his edition of the Koechel *Verzeichnis,* identifies the *Andantino* as the second version, but Saint-Foix, the French authority who is regarded as no mean Mozart expert, states positively that the *Andantino* movement, having forty bars more, is not shorter and must have been the first composed.

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The following interesting remarks about the "Parisian" Symphony are taken from Einstein's book on Mozart:†

"The symphony is characteristic of the Mannheim-Paris style. In the first movement it even parodies that style to a slight degree. It begins with the *fortissimo-unisono,* precision in which was a great point of pride with the Paris orchestra. . . . He continues with the pompous runs in the strings characteristic of the French overture, and does not forget to write impressive unison passages for the strings against sustained tones in the winds. But that is where the parody, or the connivance to please the French taste, ends. Mozart's ambition was far too great, and there was too much dependent on the success of the work, for him not to take it seriously. The fact that the last of the three movements was the most successful does honor to the taste of the Parisians. The second theme of this movement is a *fugato,* supplying the natural material for development; it does not return in the recapitulation — one of the strokes of genius in this masterful movement, which hovers continually between brilliant tumult and graceful seriousness."

† Oxford University Press, 1945.

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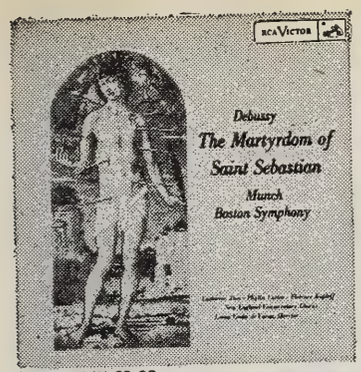


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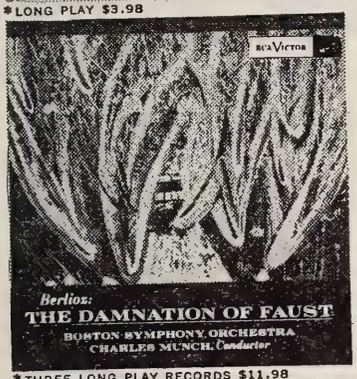


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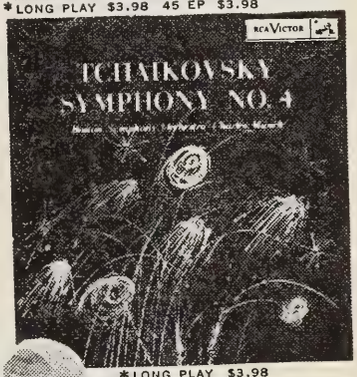
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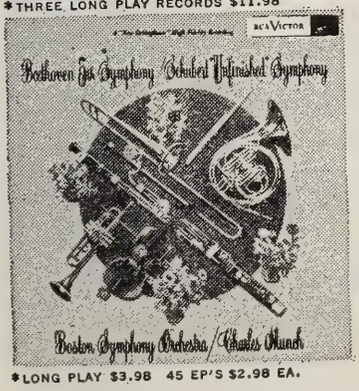
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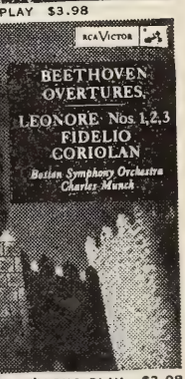
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Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed his Third Concerto in the year 1800. It had what was probably its first public performance at a concert given by the composer in the Theater an der Wien, in Vienna, April 5, 1803.

The Concerto is orchestrated for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The score is dedicated to Prince Louis Ferdinand of Prussia.

It was performed at the concerts of this orchestra April 21, 1888 (soloist, Mrs. H. H. A. Beach); February 18, 1911 (Ferruccio Busoni); April 16, 1920 (Alfred Cortot); February 11, 1921 (Mischa Levitzki); December 1, 1933 (Artur Schnabel); February 17–18, 1939 (Myra Hess).

IT was in 1797 that Beethoven composed his First Pianoforte Concerto in C major; the so-called Second Concerto in B-flat, which he rewrote in 1800, really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized for it to his publisher, selling it for a small fee. At the first performance of the concerto in C minor, in 1803, Beethoven appeared as the pianist.



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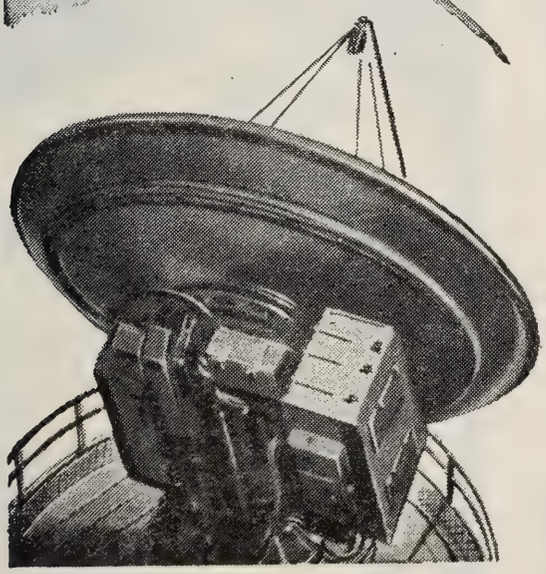
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The program also included his first two symphonies, and his oratorio "The Mount of Olives," which was composed in the same year as the Concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried, "that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The pianoforte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."



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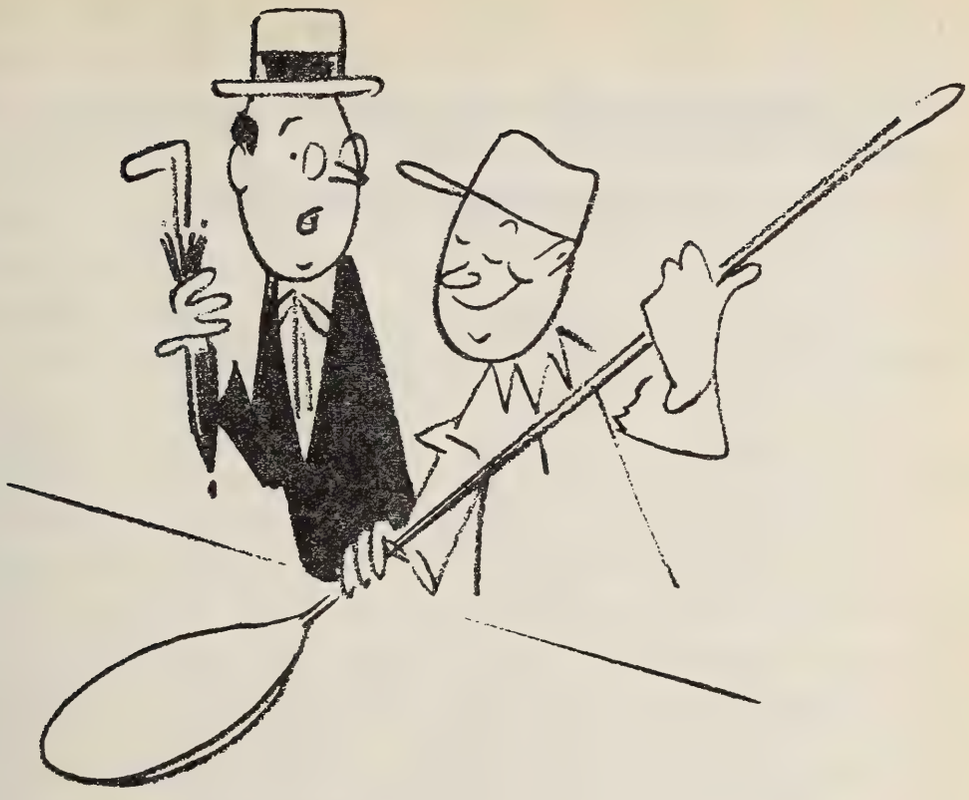
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This remark of Ries refers to the second performance (Vienna, July, 1804) of the Concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public. "I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage, upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I

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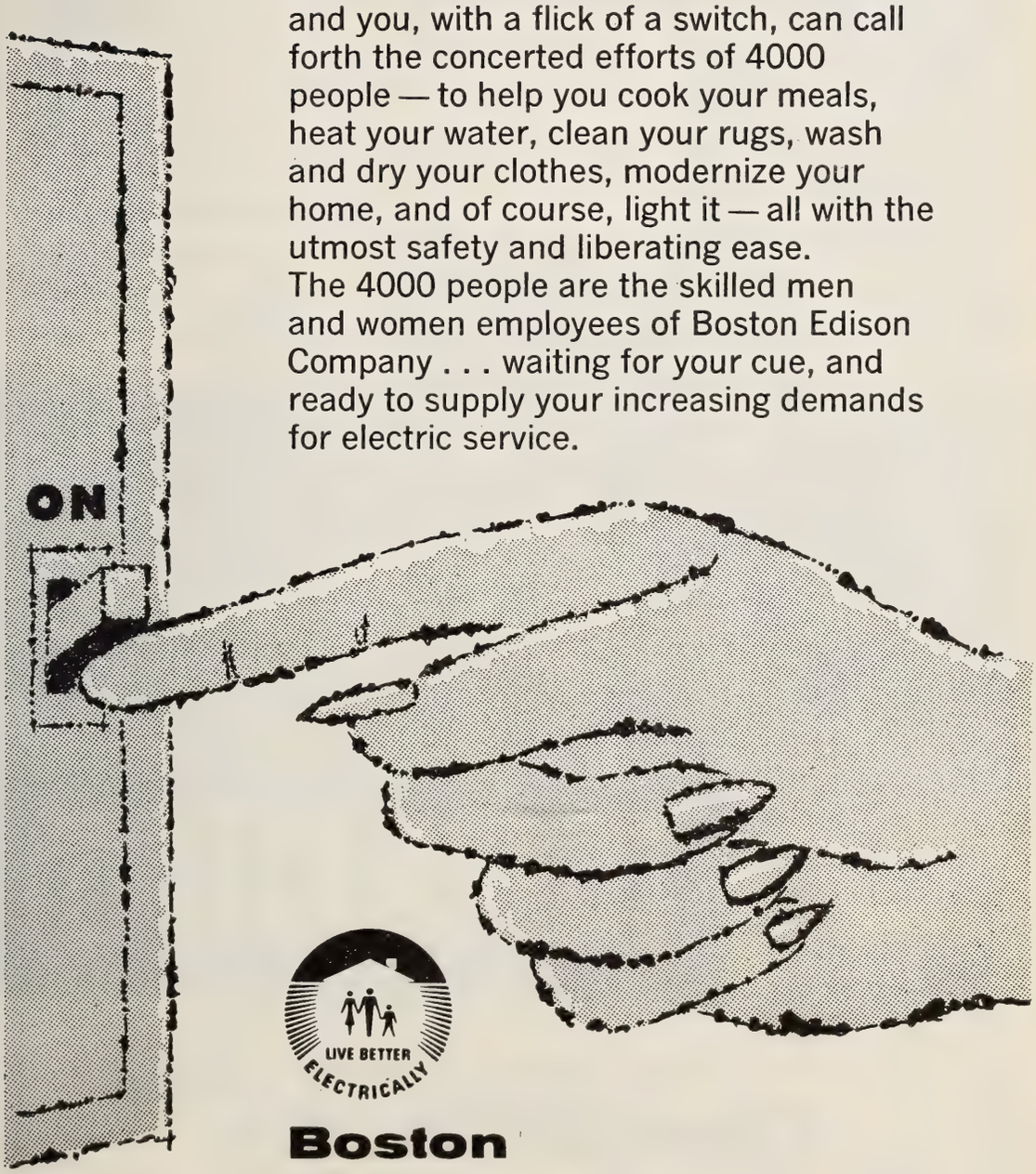


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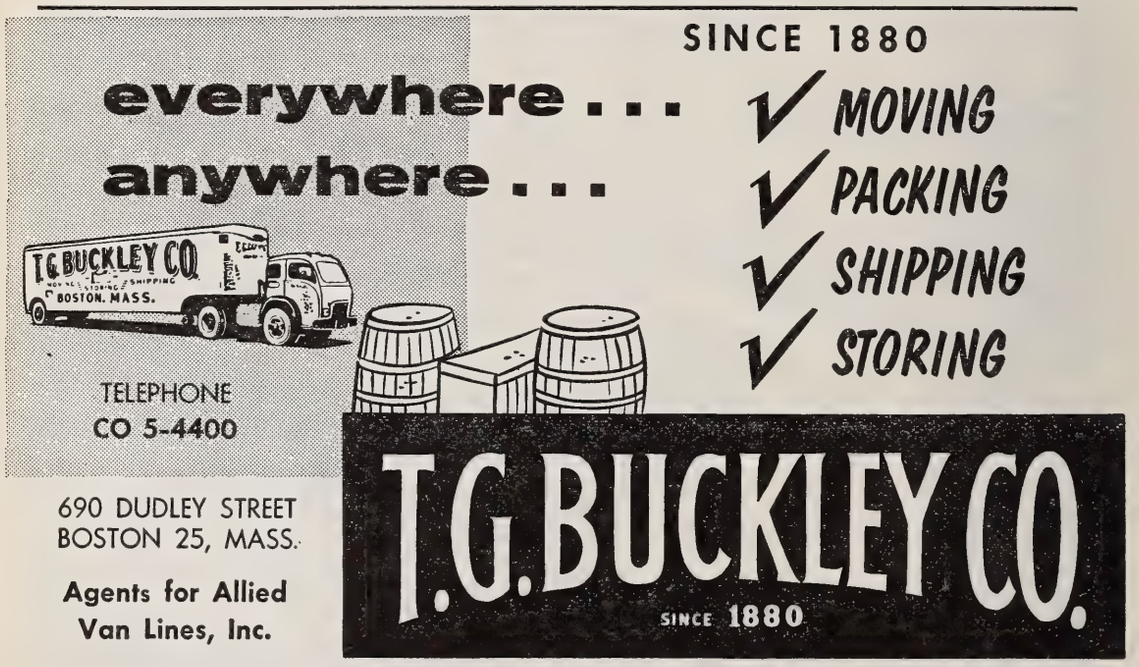


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boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "

The technical advance, the power and breadth of the C minor Concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings — it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth Symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new



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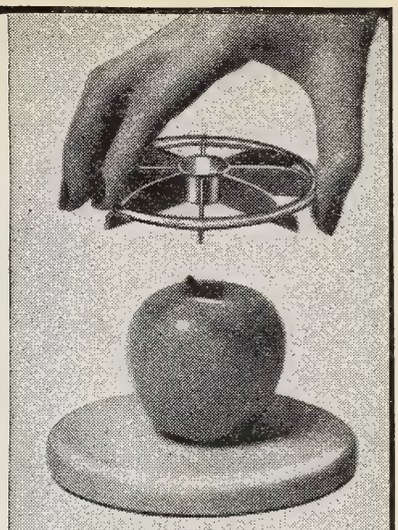
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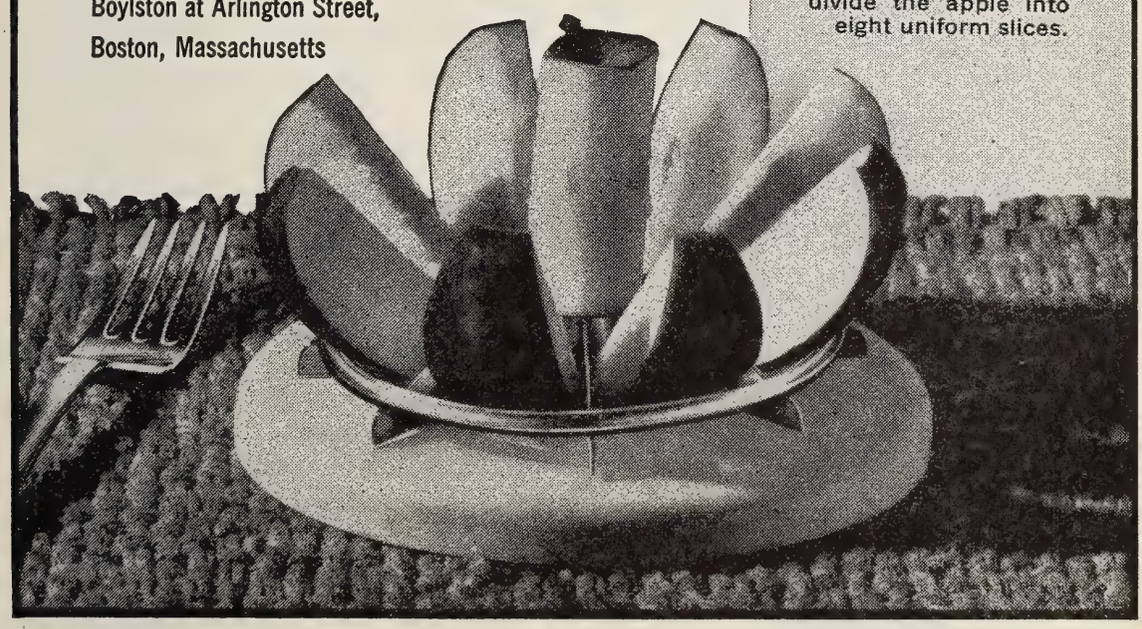
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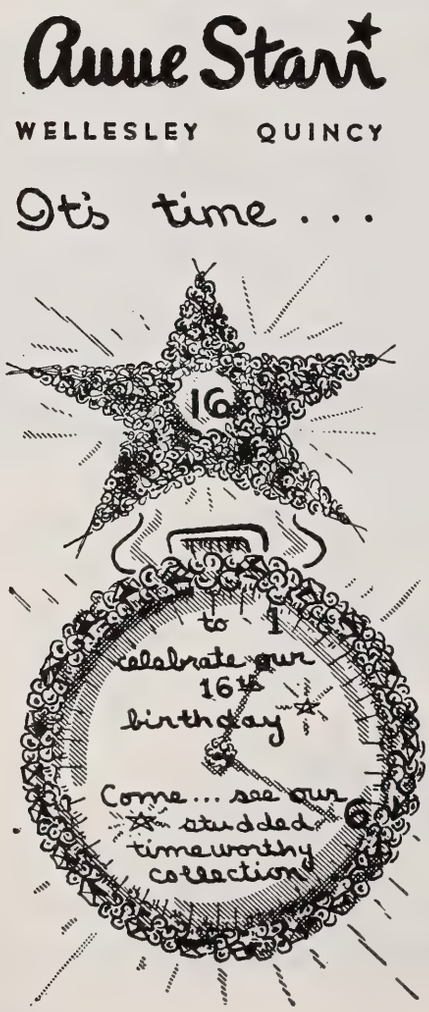
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subject in E-flat minor and repeats the regular "second" subject, equally lyrical, in E-flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

The Largo, in E major, seems earlier in style. The first theme, if found in one of the early piano sonatas, might have seemed quite in place. It is stated by the piano, sung in turn by the muted strings. A second theme is more ornamentally treated by soloist and orchestra. A third theme is carried by the woodwinds over piano arpeggios. There is a reprise, and short cadenza "con gran espressione" before the close. Every 64th note has "great expression," and is in contrast to the cold, ornamental elegance of filigree which was fashionable with the other composing pianists of Beethoven's day. This is the handiwork of the great improviser. The rondo brushes contemplation aside with a burst of gaiety. The piano part is treated with great brilliance and exuberance; the orchestra matches it in full voice. There are fanciful excur-



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(Continued from page 4)

your trip I know of nothing that gave me more excitement—very real excitement—and more deep pride than reading of the tremendous success that you had had in every nation that you visited, and indeed in the Soviet Union itself. Obviously, you were the individuals under great leadership who have made a contribution for this country that statesmen, politicians, those of us who perhaps struggle in minor or major ways to help relationships between people, can't do at all. . . . And so, we are very deeply grateful to you not only for what you have done for the City of Boston and what you have done for Massachusetts, but for what you have done for the relationship between this entire nation and other peoples of the world. And, finally, may I say to you that the beauty that you contribute to all of our lives is something that will live with us during our entire existence and will go down to our children as one of the great heritages of this country.

The following letter, addressed to Mr. Cabot, has been received from James C. Petrillo, President of the American Federation of Musicians:

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sions, such as a fugato by the orchestra, after which the piano takes over and commands the attention with a surprising decrescendo in octaves. A presto coda derives a fresh theme from the labored one and, in a rush of C major, carries the movement to a close.

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CLARA HASKIL, born in Bucharest, has lived in Switzerland since 1936, and is a Swiss citizen. Her principal teachers have been Richard Robert (also the teacher of Serkin) and Alfred Cortot, with whom she studied at the Paris Conservatoire. She has had a busy career of concerts in all parts of Europe, especially since the last World War. Although she once visited this country, she is unknown here except through her recordings. Miss Haskil will make only a few appearances in this country during the present season.

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"MEDEA'S MEDITATION AND DANCE OF VENGEANCE," *Op.* 23-A

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The Ballet *Medea,* from which this is an excerpt, was composed by commission of the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, and her company at the Macmillan Theater of the University in May 1946. (The Ballet was at first entitled "The Serpent Heart," and later "The Cave of the Heart.") An orchestral suite in seven movements was derived from this score and performed by the Philadelphia Orchestra under the direction of Eugene Ormandy on December 5, 1947. In 1955 Mr. Barber rescored "Medea's Meditation and Dance of Vengeance" for a full orchestra.

The instruments required are 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, side drums, tom-tom, bass drum, tam-tam, whip, xylophone, and strings.

THE tragedy of *Medea* by Euripides, which was produced in Greece 431 B.C., has furnished Mr. Barber with the subject for his Ballet. He was drawn by its dark and ferocious theme of vengeance, which becomes the dominating purpose of Medea, the princess of Colchis



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endowed with magic powers, who, having enabled Jason to obtain the Golden Fleece in Colchis, has fled with him to Corinth. Two children have been born of their union, but Jason has abandoned her to marry the daughter of the Corinthian king, leaving her without status, grief-stricken but proud, jealous, passionately vengeful. To bring down the pride of Jason, her unfaithful lover, she goes to the length of murdering her children which are also his.

The "Dance of Vengeance" is the peak of intensity and the culminating point of the Ballet. Samuel Barber has explained that the excerpt "is directly related to the central character in Medea, tracing her emotions from her tender feelings towards her children, through the mounting suspicions and her decision to avenge herself. The piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

Medea:
This thing was not to be,
That thou shouldst live a merry life, my bed
Forgotten and my heart uncomforted,
Thou nor thy princess: nor the king that planned
Thy marriage drive Medea from this land,

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And suffer not. Call me what thing thou please,
Tigress or Skylla from the Tuscan seas:
My claws have gripped thine heart, and all things shine.

Translation by GILBERT MURRAY
(Oxford University Press)

About the Ballet Mr. Barber has furnished the following information:

"Neither Miss Graham nor the composer wished to use the Medea–Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient mythological and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and the conflict between them increase, they step out of their legendary rôles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and



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music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun."

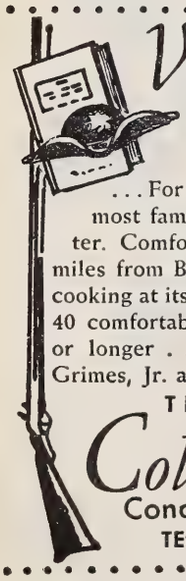
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The following works by Samuel Barber have been performed at the Boston Symphony Concerts (Friday and Saturday series):

1940	(Nov. 15)	Overture, "The School for Scandal"
1941	(April 25)	Essay for Orchestra No. 1 (Performed twice)
1942	(Mar. 6)	Violin Concerto (Soloist, Ruth Posselt)
1942	(Oct. 16)	Overture, "The School for Scandal"
1943	(Oct. 29)	Commando March
1944	(Mar. 3)	Second Symphony (Dedicated to the Army Air Forces; First performance)
1946	(April 5)	Violoncello Concerto (Soloist, Raya Garbousova; First performance)
1948	(April 9)	"Knoxville: Summer of 1915" (Soloist, Eleanore Steber, Soprano; First performance)
1949	(Jan. 7)	Violin Concerto (Soloist, Ruth Posselt)
1950	(Feb. 10)	Overture, "The School for Scandal"
1951	(April 6)	Second Symphony
1952	(April 25)	Overture, "The School for Scandal"
1953	(Feb. 27)	Adagio for String Orchestra*
1954	(Dec. 3)	"Prayers of Kierkegaard," Op. 30 (Assisting: Cecilia Society; Leontine Price, Soprano; Jean Kraft, Contralto; Edward Munro, Tenor; First performance)

* The Adagio for String Orchestra was performed in the Cathedral at Chartres, France, September 21, 1956.

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SAMUEL BARBER

By NATHAN BRODER

Samuel Barber's life has been principally eventful in the inward sense of his musical activity. He has not known want, nor been hampered in his constant eagerness and enterprise as a composer. His association with Rosario Scalero at the Curtis Institute of Music in Philadelphia was enormously helpful to him. Living abroad and later doing service in the Air Force during the War, he was enabled to continue composing.

The first chapter of the biography "Samuel Barber," by Nathan Broder, (G. Schirmer, Inc., 1954) gives an interesting picture of an American boy finding his vocation.

SAMUEL BARBER began to play the piano at the age of six and to compose a year later, but, while his mother helped him to write down his compositions, neither she nor her husband made any attempt to develop a possible prodigy. Instead, they tried to encourage him to

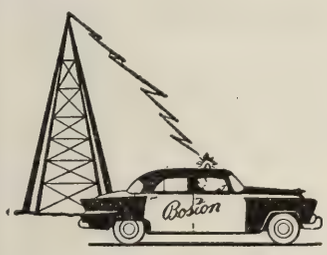
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indulge in the activities of any normal American boy. His reaction is indicated by a note he left on his mother's dressing-table when he was about eight. It read in part: "To begin with, I was not meant to be an *athelet* I was meant to be a composer, and will be, I'm sure . . . Don't ask me to try to forget this . . . and go and play foot-ball. — *Please* — Sometimes I've been worrying about this so much that it makes me mad! (not very)."

There were no musical proclivities on the father's side. Samuel LeRoy Barber, who came from a long line of tradesmen and professional people who had lived in Flemington, N. J., for many generations, was a doctor, and after settling down in West Chester, Pa., he became a prominent citizen there, serving for twenty-five years as president of the school board. He hoped to send young Samuel to Princeton to study medicine. To the mother's side of the family, however, music was familiar and important. One of her sisters was a contralto who had gained a considerable reputation while still quite young, especially as a soloist in oratorios. Later, while she was studying in Europe and appearing in opera there, she received an offer from the Metropolitan, and a crisis that shook the family arose when it was learned that she would be required to wear boys' clothes in such rôles as Siebel in *Faust* and the Page in *Les Huguenots.* The matter was settled by the Metropolitan's acceptance of her stipulation that she be permitted to design her own costumes — they must be lengthy and loose — for these roles, and Louise Homer embarked on her long and successful career as one of the great American singers of her time. Her husband, Sidney Homer, was a composer whose songs still rank high among the American songs

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written during the first quarter of this century. In 1918 the Homers and their six children moved into their summer home at Lake George, where, in later years, Samuel Barber was a frequent visitor. His Uncle Sidney encouraged Barber's efforts at composition from the time Samuel was about twelve and wrote him letters full of sound advice. In 1927 Louise Homer included some songs by her young nephew on her recital programs.

Barber's maternal grandfather, Dr. William Trimble Beatty, was for some years pastor of a church in Pittsburgh. When he died, his widow, a descendant of Robert Fulton, moved with her children, of whom Samuel's mother was the youngest, to West Chester, a quiet town about thirty miles from Philadelphia. It was there that Marguerite Beatty married Dr. Barber, and it was there, in a large brick house that was over a hundred years old, with its front porch and four white pillars and oak trees flanking the uneven pavement of South Church Street, that Samuel was born on March 9, 1910.

His piano-playing when he was six years old was not encouraged by his mother, who had a distaste for amateur male pianists, and for a year or so the boy was given 'cello lessons instead. But his interest in the keyboard instrument was too strong to be denied. His parents permitted him to return to the piano and he began to study with William Hatton Green, who had been a pupil of Leschetizky in Vienna and was considered the best teacher in West Chester. Green remained Barber's teacher for six years.

When Barber was ten years old he wrote an opera to a libretto by Annie Sullivan Brosius Noble, the family's Irish cook. It was called *The Rose Tree,* and dealt with a tenor of the Metropolitan Opera

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Company who came to a small American town on his vacation and fell in love with a local beauty. The heroine's part was written for Barber's younger sister, a soprano (who can still sing every note of it), and the hero's for the composer himself, then a contralto [he later developed a baritone voice]; and somehow a place was found for a Gypsy chorus. After the words and music of the first act were written, Annie ran out of ideas and the opera went no further. Barber has never been able to find a satisfactory libretto since, although his search has been intensified by a commission from the Koussevitzky Foundation and by the fact that the Metropolitan has expressed interest in any opera he might write.

Life in West Chester, for the son of a respected and well-to-do professional man, was pleasant. The atmosphere of the place was compounded of two disparate elements — the staid solidity of the predominantly Quaker stock, and the sophisticated cultural life of the circle surrounding the town's most celebrated inhabitant, Joseph Hergesheimer, then regarded by such a critic as H. L. Mencken as one of the greatest novelists in America. Young Barber was for a time stimulated by this atmosphere. He played the piano at club meetings; in high school he organized a small orchestra, which gave concerts, for a fee, at social events. But activities of this sort did not reflect any ingrained trait. Even as a boy, he drew upon his inner life for sustenance; he was gay and fun-loving only when with his sister or a few intimate friends,

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shy and moody when with others. He early developed a passion for reading and for walking in the country. He roamed over fertile, rolling Chester County, to the Brandywine, Valley Forge, and other near-by places rich in historical associations. So enthusiastic was he about walking that, when his parents gave him a roadster on his sixteenth birthday, he dutifully learned how to drive, got a driving license, and then left the car in a garage for a year. (In later years this enthusiasm branched out to include a more strenuous form of exercise, reaching a climax in 1939, when he and the pianist Rudolf Serkin found themselves in a Swiss hospital after some injudicious experiments in a new mountain-climbing technique.) As he grew older he withdrew more and more from the social life of the town.

When Barber was about fourteen (he had recently entered high school), he played for Harold Randolph, director of the Peabody Conservatory of Music in Baltimore. Randolph advised him to leave school and devote all his time to the piano and to composition. The Curtis Institute of Music in Philadelphia was just then (1924) being organized, and before the alterations in the buildings that were to house the Institute were completed Barber was accepted as a charter student.

At about the same time, Barber was appointed organist of the Westminster Presbyterian Church in West Chester, at the princely salary, for so young an employee, of $100 a month. He soon invested some of his earnings in a subscription to the concerts of the Philadelphia Orchestra, then directed by the brilliant and unpredictable Leopold Stokowski. Barber did not long retain his post in the church. As in the famous case of a great predecessor of his, far away and long ago, his playing displeased the authorities. While Bach was reprimanded for confusing the

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congregation at Arnstadt by playing "many curious variations" during the chorale, Barber lost his job in West Chester mainly because he refused to play fermatas when none were indicated in the hymns and responses.

Since Barber's lessons at the Curtis took place on Friday mornings and the concerts were on Friday afternoons, Dr. Barber, as head of the West Chester school board, promulgated a special rule, probably unique in the annals of American education, that any high school student who was a composer could take Fridays off to go to the Philadelphia Orchestra concerts. Samuel was thus enabled to continue to attend the high school until he was graduated from it in 1926.



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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

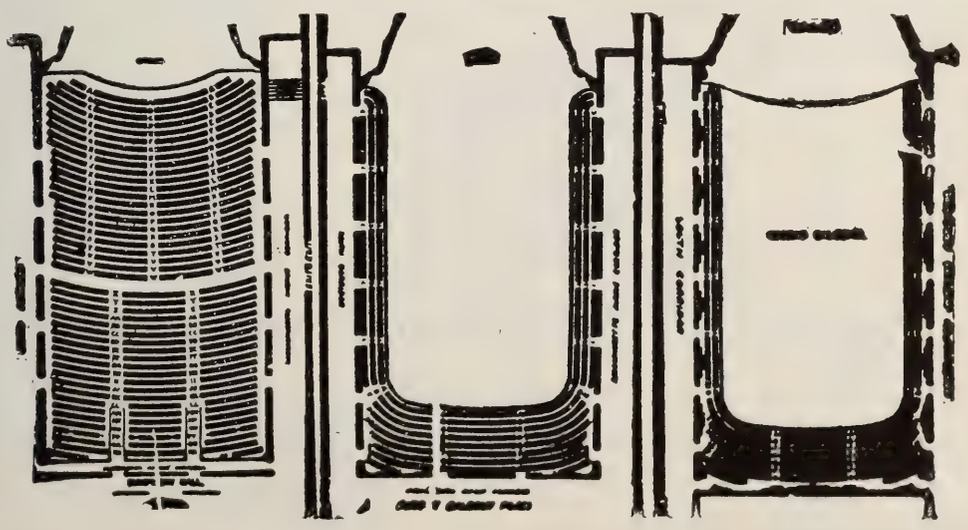
Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden

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and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who

* "Preludes and Studies."—W. J. Henderson.

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always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the



manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

* *

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by

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its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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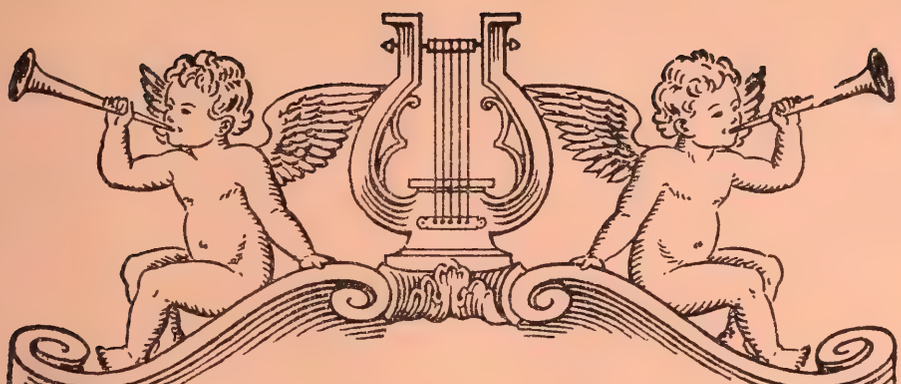
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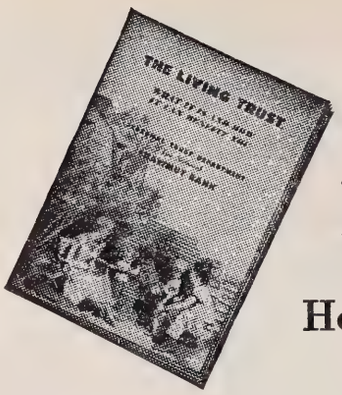
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AN OPINION FROM MOSCOW

The Boston Symphony Orchestra's concerts in Moscow brought a detailed review by Dmitri Kabalevsky, the composer whose music has been performed several times at these concerts. The review appeared in "Pravda," September 14, 1956:

One of the most interesting events in our recent years of concert life, and no doubt the most outstanding, is the visit of the Boston Symphony Orchestra, one of the foremost of symphony organizations, now having its 75th anniversary. Many exceptional conductors have worked with this orchestra and are the reason for its excellence. Among them should be mentioned Arthur Nikisch, Karl Muck, and Serge Koussevitzky who was the head of the orchestra for twenty-five years, Pierre Monteux, and finally Charles Munch, the present conductor.

The Boston Symphony Orchestra consists of first-class musicians, artists and virtuosi in the full meaning of the word. The various sections, the strings, woodwinds, percussion and brass, combine into an unusually excellent ensemble. The tone quality of the whole orchestra is as splendid as that of the individual soloists. The ensemble has reached such a degree of mastery that technical problems no longer exist for them and the entire attention is focused on the problems of musical interpretation. Their sonority is as excellent in powerful passages as in tender ones where the sound is a whisper; the bowing is like that of chamber music: completely in unison. Is it necessary to say what a tremendous part of this polished unanimity is due to the conductor? Charles Munch is a great artist whose mastery is as evident in old as in contemporary music. If I should try to define the mastery of Charles Munch I would say that it lies in his interpretative power, combining breadth of conception with delicacy of detail. More important than his technical mas-

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tery is Charles Munch's human, sincere, and deeply felt musical insight. He possesses the strong intellect of a wise man and the fresh approach of a young soul.

We remember Pierre Monteux and his last concert in Moscow in the middle twenties. He is one of the outstanding French conductors who has worked for years with the Boston Symphony Orchestra in the past and at present is always the partner in the orchestra's activities on tour. Like Munch he combines deep understanding of music with a lively interest in contemporary musicians and their music. Charles Munch led the Orchestra in the first and third concerts in Moscow, and Pierre Monteux the second. Well known works such as Beethoven's "Eroica" Symphony have been performed so many times by so many different conductors that they have lost their freshness and forcefulness of interpretation. It requires a really outstanding talent to bring out the original beauty.

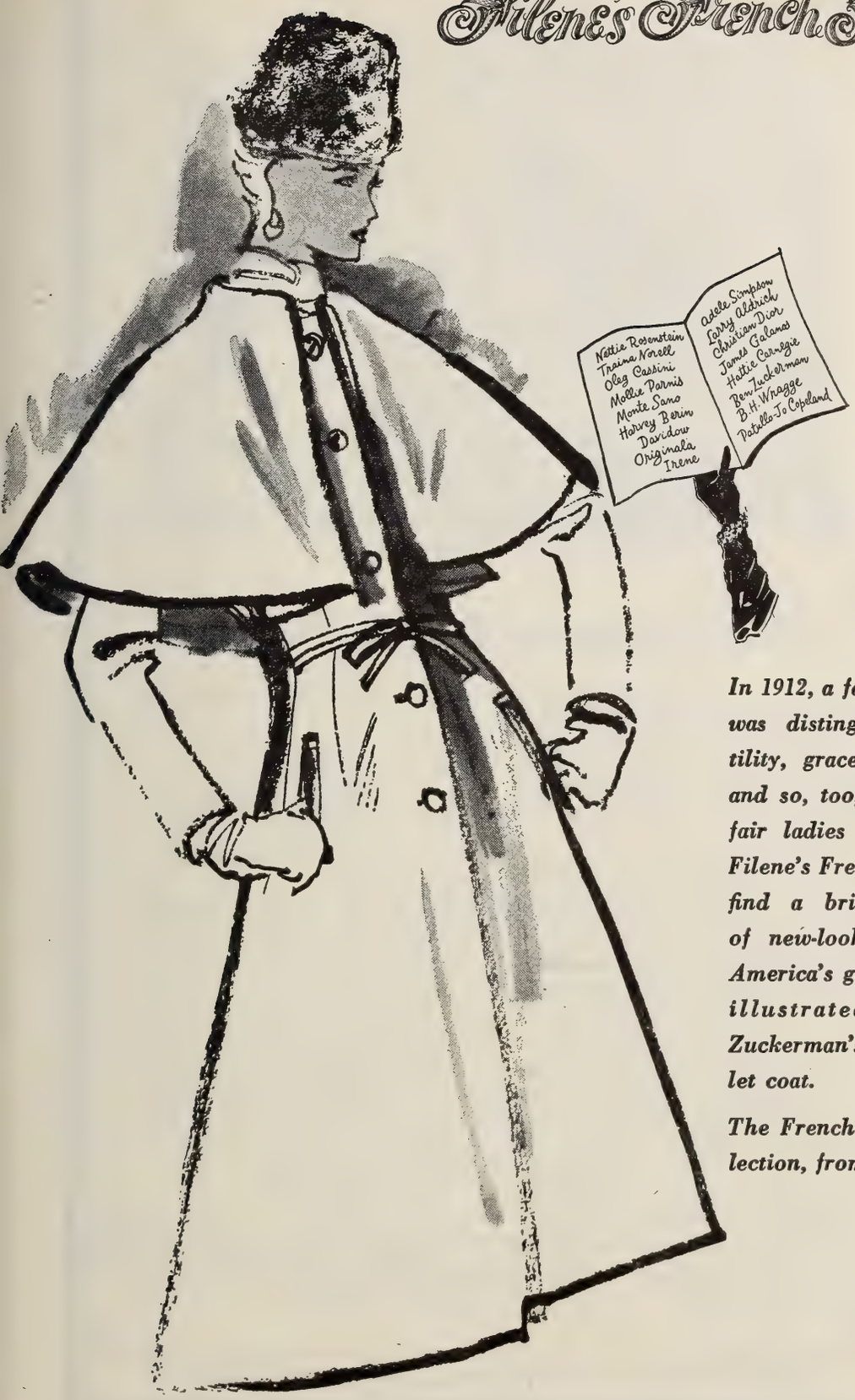
Charles Munch accomplishes this absolutely. We heard the real Beethoven —the great leader of humanistic ideas— of beauty and freedom who leads us through difficult paths towards his ideals.

The two Symphonies by Haydn (Monteux led the "Surprise"; Munch, No. 102) showed a proper sense of simplicity and optimism, with rather heavy folk humor. Monteux did a splendid job with Schubert's Seventh. Now for the contemporary music—Ravel's "Daphnis and Chloe," Strauss's "Don Juan" and Dukas' "L'Apprenti Sorcier." All of these were conducted by Munch and here his talent was shown at its greatest height. His conducting of Ravel showed how small-minded are the artificial critics who see Ravel only as a composer of orchestral color. No doubt Ravel's music is even more of a living force. This composer has won us over and conquered us not only because of his technical mastery and sheer beauty of musical form but also because he reaches every one of us personally. The music of "Daphnis and Chloe," like his other works, resembles rays of the sun which blind us and which at the same time give us life energy. These qualities in Ravel's music were disclosed to us. The most difficult orchestral selection—Strauss's "Don Juan" —was played with great fire. And finally, Dukas' "L'Apprenti Sorcier" was like brilliant fireworks. We also remember the fire and virtuosity in the encore of Pierre Monteux—the excerpts from "Der Rosenkavalier."

(Continued on page 35)

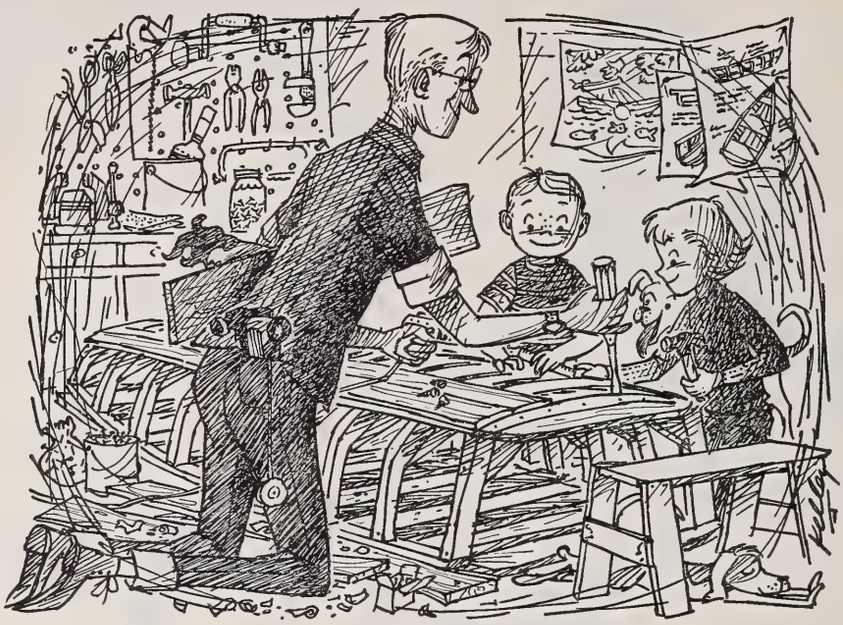
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VLADIMIR GOLSCHMANN was born in Paris, of Russian parents, on December 16, 1893. His father, Léon Golschmann, was a noted writer and a mathematician. Vladimir Golschmann received his musical education in Paris. He began his career as conductor when the *Concerts Golschmann* were organized in 1919. These concerts were continued for five seasons. The quality of the orchestra, the talent and youth of the conductor, attracted general attention. He presented music of young composers, since become famous. In subsequent years he has conducted in Belgium, Norway, England, Portugal and Spain. He conducted the Ballet Russe of Diaghileff. He was also musical director of the Music School of the University of the Sorbonne. During the years 1928–30, he was conductor of the Scottish Orchestra in Glasgow and Edinburgh.

He visited this country as guest conductor of the Symphony Society of New York in 1924–25. Again he came here in 1931 and conducted the St. Louis Orchestra as guest. He was thenceforth engaged by this orchestra. As guest conductor Mr. Golschmann has appeared in many of our cities, conducting the Boston Symphony Orchestra January 21–22, 1944.

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OVERTURE TO THE OPERA "COLAS BREUGNON"
OR "THE MASTER OF CLAMÉCY" (AFTER ROMAIN ROLLAND), *Op.* 24

By DMITRI KABALEVSKY*

Born in St. Petersburg, December 30, 1904

Dmitri Kabalevsky composed this opera on the novel of Romain Rolland in 1937. The opera has been performed both under the title and under the sub-title of Rolland's book. It was staged early in 1938 in Leningrad at the State Opera Theatre. The Russian libretto is by V. Bragin. The composer has drawn a suite of four symphonic excerpts from his opera, consisting of the Overture, "National Holiday," "National Calamity," "National Rebellion."

The Overture was performed at these concerts on March 24–25, 1944, when Andre Kostelanetz was guest conductor.

The Overture uses the following instruments: 2 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

THE Soviet composer aimed to depict in his opera Rolland's lusty Burgundian character, the *bonhomme* and *bon vivant,* "jester and philosopher, artist and vine-grower, who blends in himself both ardent

* Kabalevsky's review of the Boston Symphony concerts in Moscow last September was quoted in the Boston Symphony Orchestra Bulletin of October 26.

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DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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love of art and a lusty appetite for wine and food, typical exponent of the spirit of the French Renaissance, which found such superb embodiment in the immortal writings of François Rabelais." This description is taken from an article on Kabalevsky by the Soviet writer Yuri Keldysh (from which the greater part of this information is derived). Keldysh believes that Kabalevsky well succeeded in depicting musically Rolland's lovable hero. Kabalevsky made a close study of Burgundian folk songs before starting upon his score. "The force of Rolland's book," writes Kabalevsky, "is not in the narrative, of which there is none to speak of. Its vigour is in the strength of its characters, first of all the person of its hero, Colas, in the folk spirit with which the whole book breathes, in its great, life-asserting optimism, in that relish and love of life with which Rolland has filled every page. It is through these features that Rolland's book is so near and comprehensible to us, that is why we are so fond of it, and these are the features we strove to preserve in the opera. . . . Before writing the music I applied myself to French folk songs. For nearly two years I made a close study of this rich creative heritage of the French people. I strove to grasp its very essence, its characteristic features. My aim was to convey the local color

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and nature of the epoch." Yet Kabalevsky made use of only two short themes from the old Burgundian music he had studied. These themes, connected with the characterization of the hero of his opera, appear in the overture.

When Kabalevsky's opera was produced in Leningrad, it was acclaimed but also widely discussed, according to Russian custom. The composer was taken to task, Yuri Keldysh tell us. "The reproaches mainly concerned the departures made from the literary original in the writing of the libretto." But Romain Rolland himself expressed himself as fully in accord both with the librettist and the composer. He wrote to Kabalevsky: "In particular, the folk songs are highly successful. You have grasped their essence perfectly and have given them form in your music. You possess the gift of dramatic development which is absent in so many good composers. You also have your own harmonic language."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road

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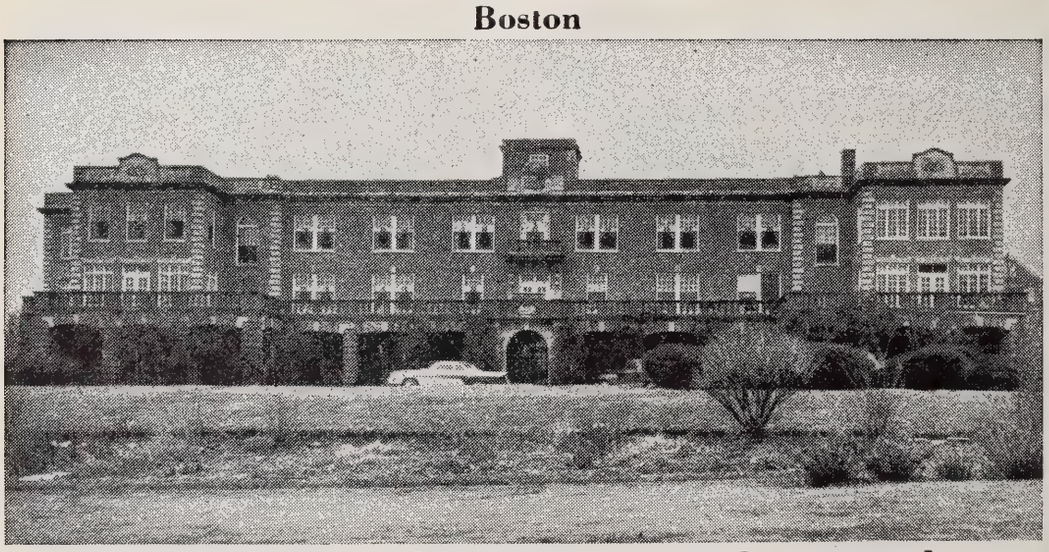
Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

• •

* The writer points out that the Cello Concerto (since heard at the Boston Symphony concerts) received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

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Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem,* in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers,* dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded





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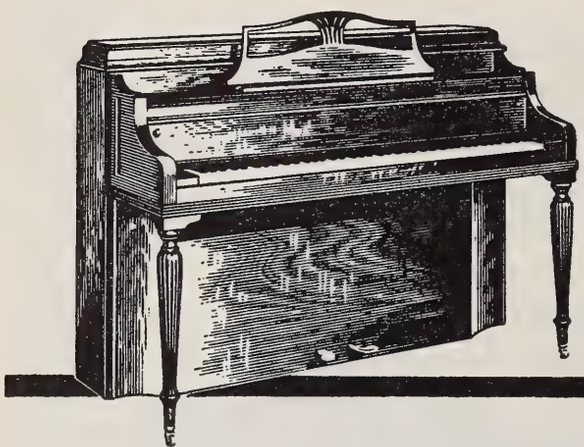
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the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors,** glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)." Of his operas, the best known is *Colas Breugnon.*

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The*

* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.



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Unconquered, by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted, likewise introduced at the Pops the Violin Concerto on June 25, 1953, Ervin Mautner soloist.

The Cello Concerto was performed October 30–31, 1953, when Samuel Mayes was soloist.

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THE following description of the score was provided at the Venice Festival:

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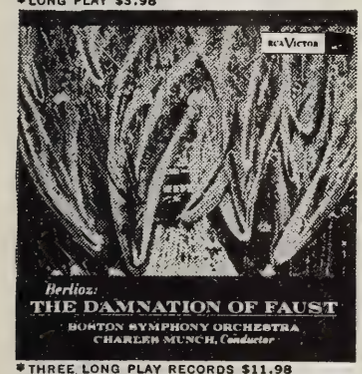
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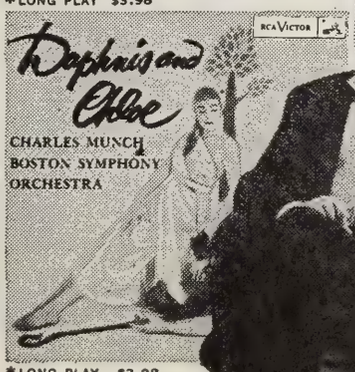


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second movement, in the mood of a meditative elegy, keeps its interior lyrical character in a very simple harmonic texture. The scherzo is a perpetuum mobile and perpetuum pianissimo, light and transparent in writing. A slow bridge, containing the reminiscence of the first introduction, brings the rhythmical and dynamic finale, where all the thematic elements of the work are superimposed in a tense polyphonic and polyrhythmic workout. A progressive rallentando and diminuendo ends the work in an atmosphere of calm and serenity.

• •

Tansman studied with Gawronski at the Convervatory of his native town and later with Rytel in Warsaw. In Warsaw he also took a course in law. His decision upon a musical career may have been influenced when he entered an anonymous competition in Warsaw (*Grand Prix de Pologne*) in 1919, and sent two scores which won the First and Second prizes. In 1921 he settled in Paris, and eventually became a citizen of France, touring Europe both as composer and as pianist. In 1941, he made his way to the United States, returning after the War.

"Tansman began to compose under the strong influence of Chopin," writes Czeslaw R. Halski in Grove's Dictionary. "Later he approached the styles of Szymanowski, Stravinsky and Ravel. He also introduced



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some jazz features into his music. His individuality, however, shines forth clearly from his compositions, which are imbued with a lyricism of his own allied with a rare gift of movement, and dynamic originality and picturesque orchestration. His music is full of lyric tenderness and subtle melancholy."

• •

The following works of Tansman have been performed by the Boston Symphony Orchestra:

1925	(Nov. 13)	Sinfonietta for Small Orchestra (First performance in the United States)
1926	(Nov. 19)	"Danse de la Sorcière" from the Ballet, "Garden of Paradise"
1927	(Mar. 18)	Symphony in A minor, No. 2 (First performance)
1927	(Dec. 29)	Piano Concerto No. 2 (First performance, the composer as soloist)

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TALK WITH TANSMAN

When Alexandre Tansman came from Europe to the United States in 1941, seeking a more peaceful world, he was interviewed by the "New York Times" (October 26). A portion of the interview is here reprinted.

MR. TANSMAN was asked what he considered modern music to consist in. Was it a new harmonic system? Or pure counterpoint? Atonality? Polyrhythm?

He said, "Two things count in an important composition: the composer's inspiration and his fundamental sincerity.

"Many composers," he said, "actually appear to prefer being called 'up to date' than really to find themselves in their work.

"It is for the composer to express himself as he would if no one were present to influence him, to find some expression which satisfies himself. I do not mean by this that any composer is independent of listeners or wants to be. I would only say that it is always easy, was particularly easy in post-war Europe, to deceive yourself and subconsciously try to be abreast of your colleagues. But that is not the composer's business. It is for him to create independently."

As for Mr. Tansman, he believes that the composition which does

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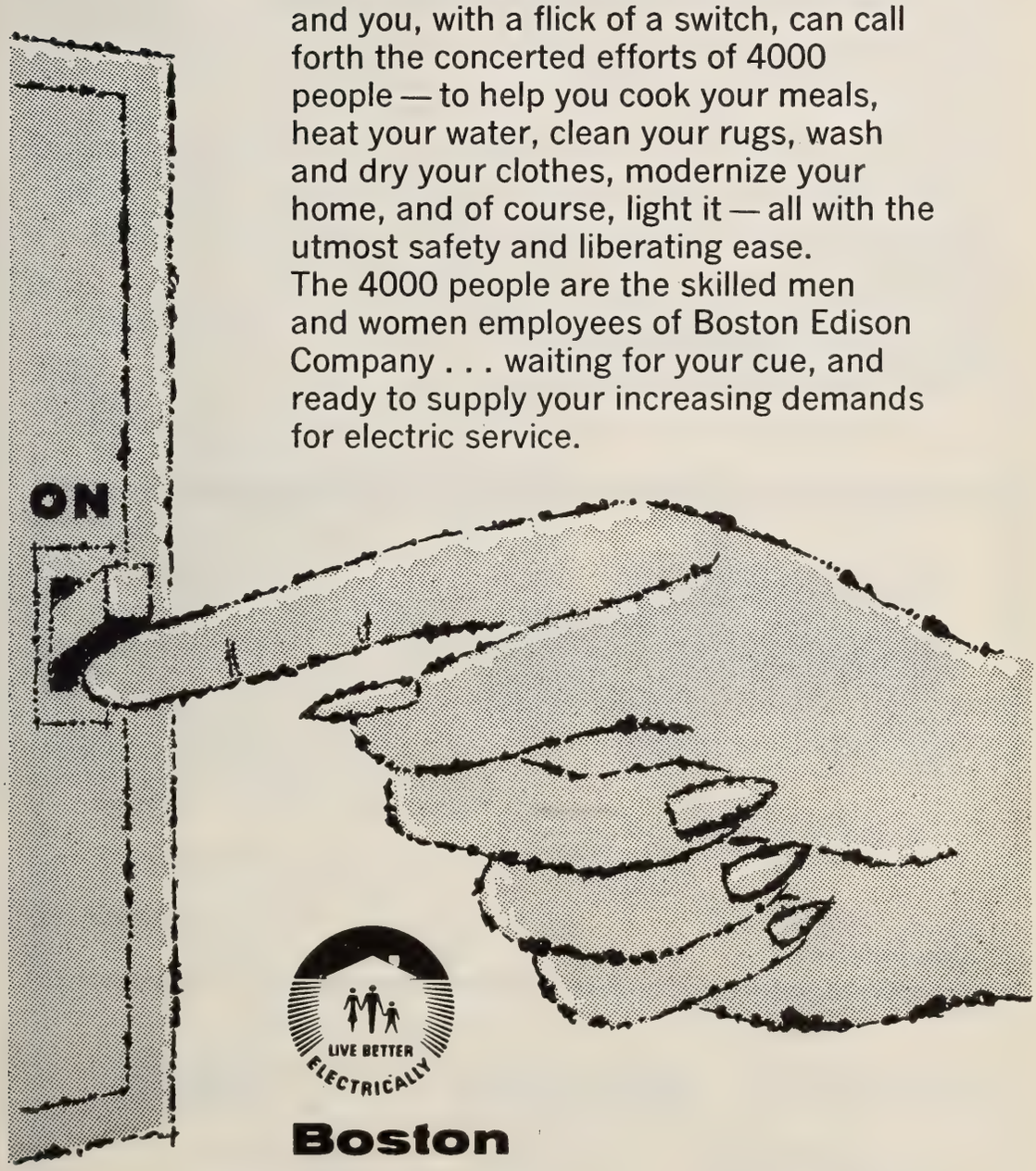


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not reach or attain what he calls "the lyrical moment" is essentially false.

"You don't mean, actually, that a composer must write lyrically or in the 'romantic' vein, or not at all?" he was asked.

Mr. Tansman became confidential. "You hadn't better say 'romantic' had you?" he asked, with a smile. "You know that word is anathema in some camps. For me, unless the romantic spirit, which is almost a synonym for my other phrase, 'the lyrical moment,' is present, I don't care what comes out. The output of pure intellectualism, not meant to communicate with people but to follow abstractions, had better be planned for a library and not for human enjoyment at all."

Did he believe in the national element in the work of a modern composer?

He said he thought that contemporary idiom and racial consciousness would be more or less inevitable, and also probably instinctive on the composer's part. "When the national element is consciously emphasized, I don't believe in it."

Did Mr. Tansman, then, know or was he aware of any national idioms in his own music?

"I did not at first realize how present they were," Mr. Tansman replied, "or how much they affected my expression. There is the step



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of the major seventh, for example, which freely occurs in Polish folk-music.

"There are also a large number of simple songs whose melodies keep quite faithful to the intervals of common chords, seem practically built upon them. It did not occur to me that I used these and similar motives very freely in my own scores until a musicologist wrote me and asked me if I could give him some data on the nature of Polish folk-music. It was then, as I looked up some references, that I realized that I had used exactly such intervals very frequently in my own scores. In such ways it seems to me that a sincere composer can hardly avoid acknowledging ancestry and artistic influences of his community or land of origin. For I do not believe that art is an objective and international expression. I think it must come to be real from personality, from heredity and experience."

Mr. Tansman spoke with modesty and humor of his youth:

"But I was always very fortunate in my friends. When I came to Paris as a youth, pretty unformed, I had much to learn, very much. But I was befriended in important ways by Golschmann, who performed some of my early scores at his Paris concerts; by Maurice Ravel, who



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(Continued from page 4)

We must speak separately about the American composers—Piston's Sixth Symphony, Hanson's Elegy and Copland's Ode, under Munch, and Creston's Second Symphony under Monteux. The Bostonians did well to bring us so much modern music. We must thank them for it, because we have to admit that American music is not too well known to our public at large.

Piston: He is familiar to us through many successful performances of "The Incredible Flutist." Piston wrote his Sixth Symphony especially for the 75th Anniversary. This composition confirmed our impression that he was an excellent composer and a good orchestrator who is completely at ease with the symphonic form, and if his music somehow lacks melodic interest, it develops naturally and convincingly. There is artistic temperament and fantasy. The second movement impressed us most as a virtuoso scherzo. The third movement worked up to a powerful dramatic tension.

Creston, like Piston, belongs to that group of contemporary American composers who approach their art seriously and tend consistently to avoid the more extreme contemporary ways, developing naturally in the classical tradition. Creston's Symphony in two movements is especially attractive in the second part which consists of courageous and sharp rhythms deriving from the peculiarities of Negro folk music. At the end of the second movement the composer well combines a sharp rhythmical texture with bright and enchanting melodies.

The Elegy by Hanson is a sincere poetic composition which is not deeply moving nor definite in style. Copland's work did not make a good impression. It is an artificial composition full of superficiality, overcomplicated in polyphony and rough and unnatural in orchestral effects and convulsive rhythms. We know Copland as a wise, intelligent, educated and gifted musician, and while listening to this composition we felt more than once that he, like other composers, has an unfortunate tendency toward novelty at any cost.

All the concerts of the Boston Symphony Orchestra had an extraordinary success. In the audience we could see almost all of our famous musicians. All were extremely enthusiastic in their applause, expressing their sincere thanks to the guests who by their art gave them such sheer joy.

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The Observer, London (Sept. 23, '56)

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

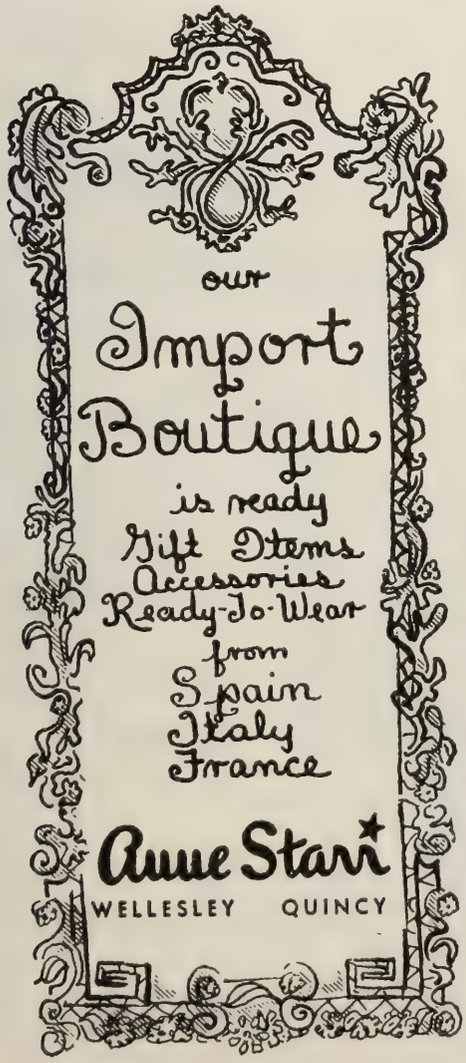
Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"La Mer" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta) timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902).





Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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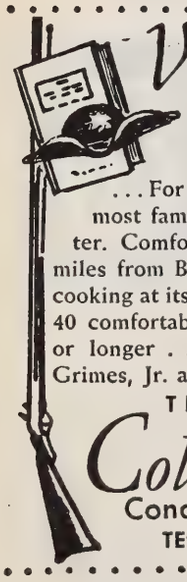
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What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters



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that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The last performances in this series were on February 3–4, 1956.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear

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them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi.*' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo.* I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, *'Na, denn mann weiter!'* — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling

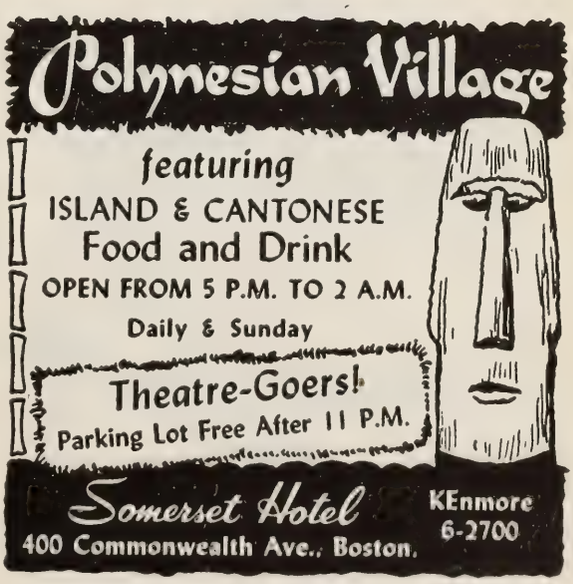
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each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while

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the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In

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Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond,



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"brought little applause." And he goes on to relate an interesting postlude to this occasion:

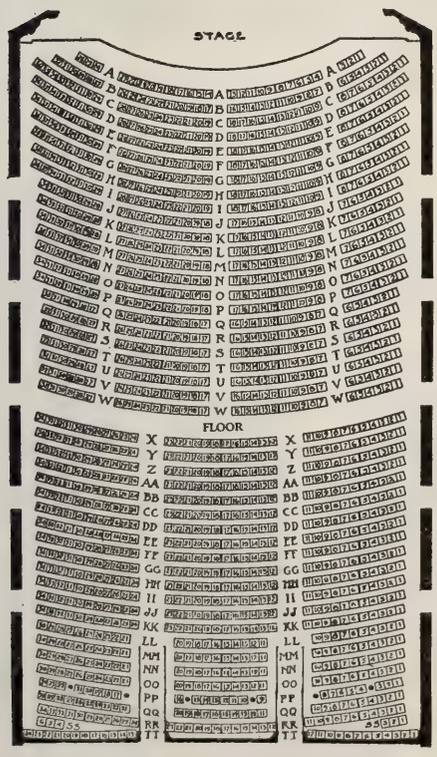
"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

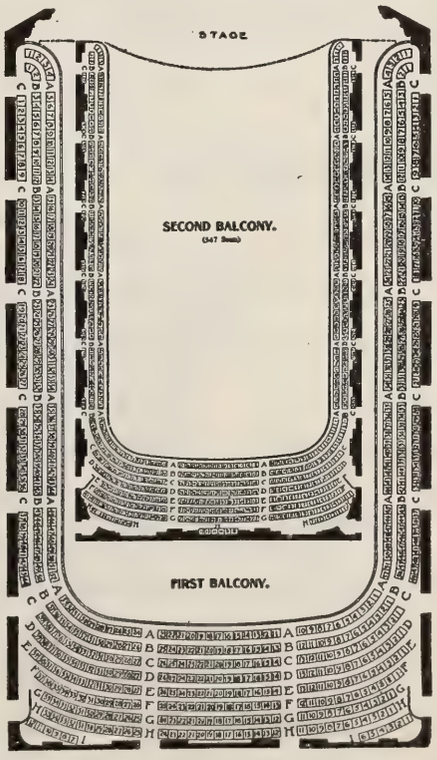
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• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7,

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1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."



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There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well, I should have had to compose the symphony again' (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."

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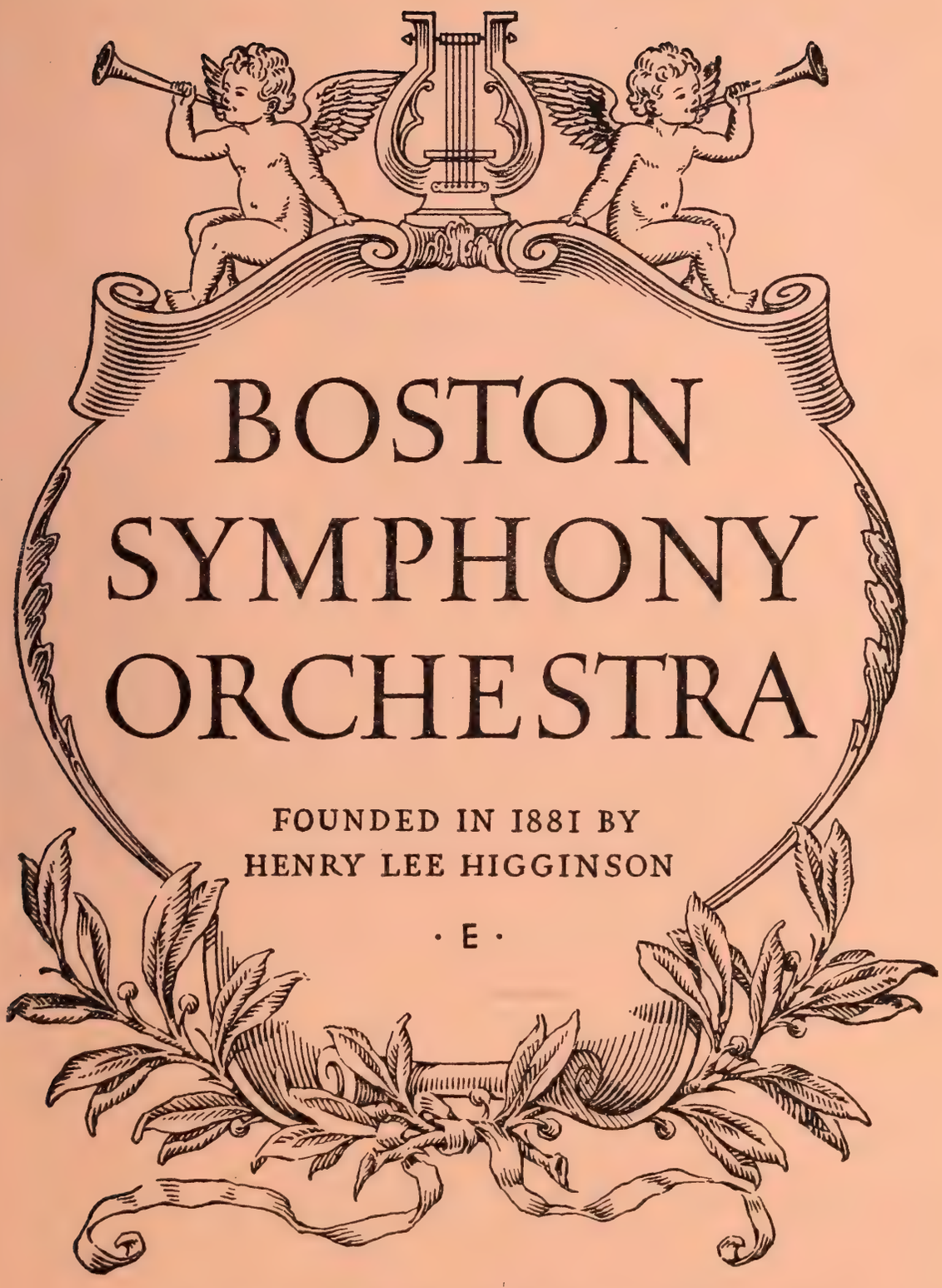
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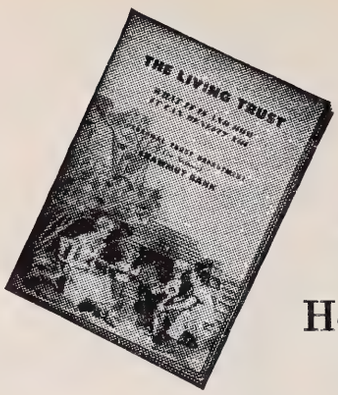
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The ceremony of presentation took place on December 2 at the *Fest-Saal der Osterreichischen Akademie der Wissenschaften* in Vienna. A chamber orchestra from the Vienna Philharmonic, directed by Bogo Leskovic, performed. The soloists were Ruslana Antonowicz, piano, and Kim Borg, bass.

The following letter was sent to the manager from the American Embassy in Vienna.

"Dear Mr. Perry,

Last Sunday, at 11 o'clock, in the morning, I had the great pleasure of attending the ceremony by the *Mozartgemeinde* of Vienna at the Austrian Academy of Sciences. I am sending to you, for your information, a program of the ceremony. I am also sending to you for the Boston Symphony Orchestra the Mozart medallion and the certificate.

I want to take this occasion to express to you, to Dr. Munch and to all members of the Boston Symphony Orchestra my sincere congratulations for this great honor that the *Mozartgemeinde* bestowed upon the Boston Symphony Orchestra.

Sincerely,
ANGELO EAGON,
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Erik Werber, Director of the *Mozartgemeinde,* states in *Wiener Figaro,* the publication of the Society:

"The Boston Symphony Orchestra, which was a guest of Vienna in the autumn past, has in the course of the Mozart year of 1956 offered its public a Mozart cycle containing the principal works of the Master. Recognition at this distance shall not be lacking. In the opinion of the Vienna Philharmonic players, this orchestra, so idealistically disposed, should be the first foreign performing group to have the Mozart Medal."

The medal is on display in the gallery.

• •

"BOSTON VISITS MOSCOW"

Jack Phipps, a London manager of this Orchestra's European tour, travelled into Russia with the orchestra, and has contributed comments of his own, under the above title, to the magazine "Tempo":

From the first rather overwhelming welcome on the tarmac at Leningrad it was clear that no effort would be spared to make the visit a success. The hotels were provided by the Government and we had our own restaurants, where four enormous meals were served each day. Never less than five interpreters were available both for official business and for the well-arranged sightseeing tours of which everyone took full advantage, and throughout we were conscious of a feeling of immense goodwill, official and unofficial, on all sides.

In general the organisation of the tour was good and the orchestra was flown on the journeys from Helsinki to Leningrad, and from Moscow to Prague. As Russian passenger planes seat only 21 passengers and the party numbered 120, this involved three planes on a shuttle service for the first trip, and six on the leg from Moscow to Prague, with three additional machines for the eight-and-a-half tons of instruments. Throughout our stay in the Soviet Union we had buses permanently at our disposal for trips to and from the restaurants and halls, and cars were also always available. Our only difficulty from the organisational angle was to discover exactly what had been decided by

(Continued on page 35)



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Dr. Munch will be unable to conduct to-night's concert.

Richard Burgin will conduct.

The Program will be unchanged.

December 18, 1956

Fifth Concert

TUESDAY EVENING, DECEMBER 18, *at* 8:30 *o'clock*

CHERUBINI ..... Overture to "Anacreon"

SAINT-SAËNS ..... Violin Concerto No. 3, in B minor, *Op.* 61

I. Allegro ma non troppo
II. Andantino quasi allegretto
III. Molto moderato e maestoso; Allegro non troppo

INTERMISSION

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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OVERTURE TO THE OPERA-BALLET, *"ANACRÉON"*

By LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Anacréon or *L'Amour fugitif,* text by R. Mendouze, was first produced at the *Opéra* in Paris, October 4, 1803.

The Overture had its first Boston hearing at a concert by the Harvard Musical Association, February 8, 1866. It was performed at the Boston Symphony Concerts, October 24, 1884 and repeated in 1886, 1889, 1891, 1894, 1897, 1899, 1904, 1913, 1916, 1917 and 1921. It was revived by Dr. Munch at the concerts of January 9–10, 1953. The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

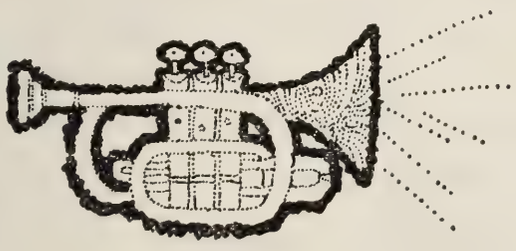
ANACREON is suitably noticed in the programs of this orchestra for he sits with his lyre in his niche in Symphony Hall, the sixth statue from the stage on the right side. The Greek lyric poet who praised love and wine has been celebrated by other composers than Cherubini: Rameau, Raymond, Grétry (*Anacréon chez Polycrate*) and Méhul are among the list. Well known is *Anakreons Grab,* the song of Hugo Wolf on Goethe's text.

The knowledge of Anacreon is largely legendary and has come down to us through the mention of him by contemporary writers and through

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a few of his verses, some of which have survived by quotation in the works of others and some of which have probably been falsely attributed to him. He was born about 560 B.C. at Teos, an Ionian city on the coast of Asia Minor. When his country was threatened by the invading Persians under Cyrus he took part in the fighting, but by his own admission dropped his shield and fled, perhaps realizing the wisdom of saving his far greater accomplishment upon the lyre to delight his fellow men. He made his way to Samos and the court of Polycrites, a "tyrant" of the more benevolent sort. There he was treated with much favor by virtue of his poems in praise of this monarch. Herodotus tells us that Anacreon was allowed to sit in the royal chamber when the embassy from the Persian king was given audience. When Polycrites died Hipparchus, then ruler at Athens, sent a galley of fifty oars to bring Anacreon as an ornament of his court. When Hipparchus was assassinated Anacreon apparently returned to Teos for his remaining years, which if Lucian is correct came to 85. Because Anacreon wrote much poetry in praise of Eros and Bacchus, the story grew that he lived accordingly in the delights furnished by those gods. This cannot be assumed for he also wrote hymns to Artemis and other deities of more reputable associations. Pliny was the originator of the much-quoted anecdote that his death was caused by choking on a grape seed. The Encyclopedia Britannica

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THAT THE FORERUNNER of the Symphony was the Boston Academy of Music, formed as an educational organization in 1833 . . . that the first Boston performances of Beethoven's symphonies were given under the auspices of the Academy . . . that the Academy was enthusiastically supported by New England transcendentalists, many of whom attended the concerts and then returned on foot to Brook Farm, a distance of seven miles?

DID YOU KNOW that the Academy's concerts were succeeded in the mid-1840's by those of the Musical Fund Society and the Germania Orchestra, a group of German-refugee musicians who had fled from Berlin after the revolt of 1848 . . . that despite their generally salutary influence on Boston's musical taste, the Germanians sometimes descended to "musical novelties", including a "Railway Galop" which featured a toy locomotive dashing across the hall?

DID YOU KNOW that the Harvard Musical Association — a club formed by a group of young Harvard alumni in 1837 – was largely responsible for the building of Boston's first Music Hall in 1852 . . . that John Sullivan Dwight, a member of the Association and editor of the *Journal of Music,* almost single-handedly set the standards of musical taste in Boston for half a century?

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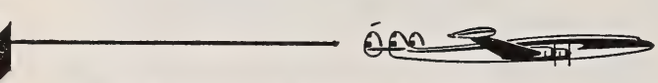
draws stiffly aloof from this story as having "an air of mythical adaption to the poet's habits which makes it somewhat apocryphal." Athenaeus protests that Anacreon must at least have been sober in his moments of creation and joins Horace in repudiating "the brutal characteristics of intoxication" as fit only "for barbarians and Scythians."

Many versions about the delights of drinking were attributed to Anacreon and translated by such poets as Abraham Cowley and Tom Moore in seventeenth-century England, but their authenticity is now seriously questioned. Lyrical pieces of this sort were called *Anacreontics.* The source of the tune of *The Star-Spangled Banner* was a drinking song of this period addressed "To Anacreon in Heaven." The music was composed by John Stafford Smith (1750-1836[?]).

The opera-ballet by Cherubini which Mendouze first intended to call *"Anacréon chez lui"* was produced in revolutionary Paris, whereby the composer was referred to as "Citoyen Cherubini," the librettist as "Citoyen Mendouze," the choreographer as "Citoyen Gardel." Although Cherubini had written nineteen operas and enjoyed considerable success this one was not well received. According to Castil-Blaze the first audience balked at the absurd plot and at the point when Anacreon addressed one of his odalisques as *"esclave intéressante,"* interrupted the performance with derisive laughter for several minutes. The

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opera has never fared well, but its overture has enjoyed for many years a lusty survival.

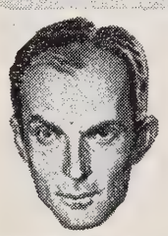
• •

Maria Luigi Carlo Zenobio Salvatore Cherubini was an interesting figure in music, not so much perhaps by what he has left as by the way he was received by his contemporaries. He was born ten years before Beethoven, and consequently, when his operas were successful in Vienna, Beethoven, who held unrealized hopes in that field, probably looked upon him with unexpressed envy as well as expressed admiration.

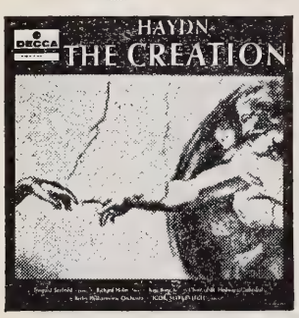
Cherubini settled in Paris in 1788 and made that world center of opera his headquarters for the rest of his years. He lived to head the *Conservatoire* as a peppery reactionary, and there to become the butt of some lively anecdotes by the young Berlioz. When he died, the Romantic movement, with such promising composers as Schumann, Chopin, Mendelssohn and Liszt in the ascendant, was well under way.

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VIOLIN CONCERTO NO. 3 IN B MINOR, *Op.* 61

By CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

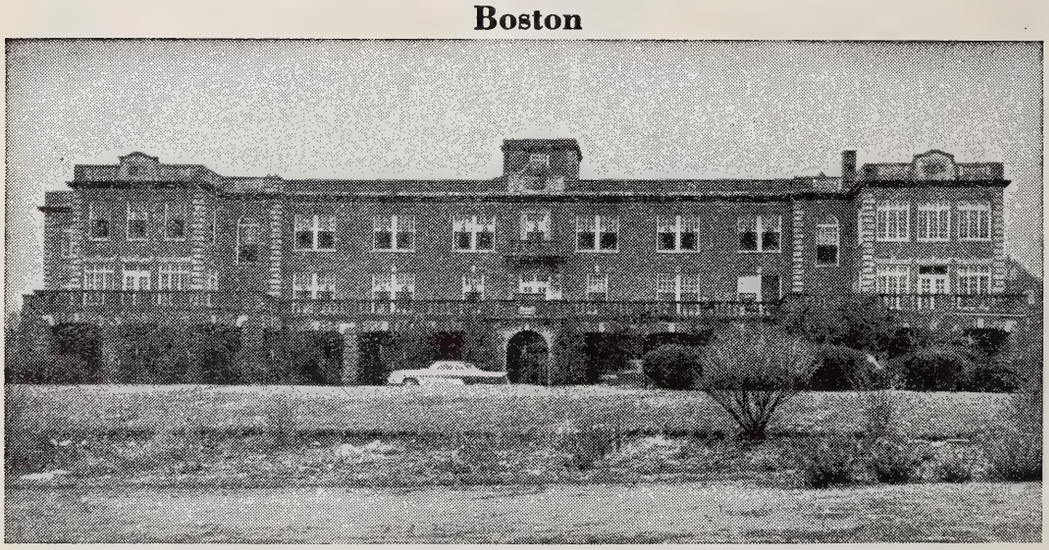
Composed in 1880, this concerto was first played by Pablo de Sarasate at a Châtelet Concert in Paris, January 2, 1881.

It has been performed at the concerts of the Boston Symphony Orchestra, January 3, 1890 (Timothée Adamowski); November 30, 1894 (two movements) (Eugene Ysaye); January 28, 1898 (Olive Mead); March 7, 1902 (Adamowski); April 8, 1904 (Émile Sauret); November 19, 1909 (Sylvain Noack); March 7, 1913 (Ysaye); March 2, 1918 (Irma Seydel); April 4, 1919 (Jacques Thibaud); November 29, 1929 (Thibaud); March 31–April 1, 1950 (Zino Francescatti).

The accompaniment is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

"THE first movement (B minor, 2-2 time)," according to the analysis by the late Felix Borowski for the Chicago Orchestra programs, "has its principal theme announced by the solo instrument. After much passage-work the second theme enters, in E major, in the solo violin.

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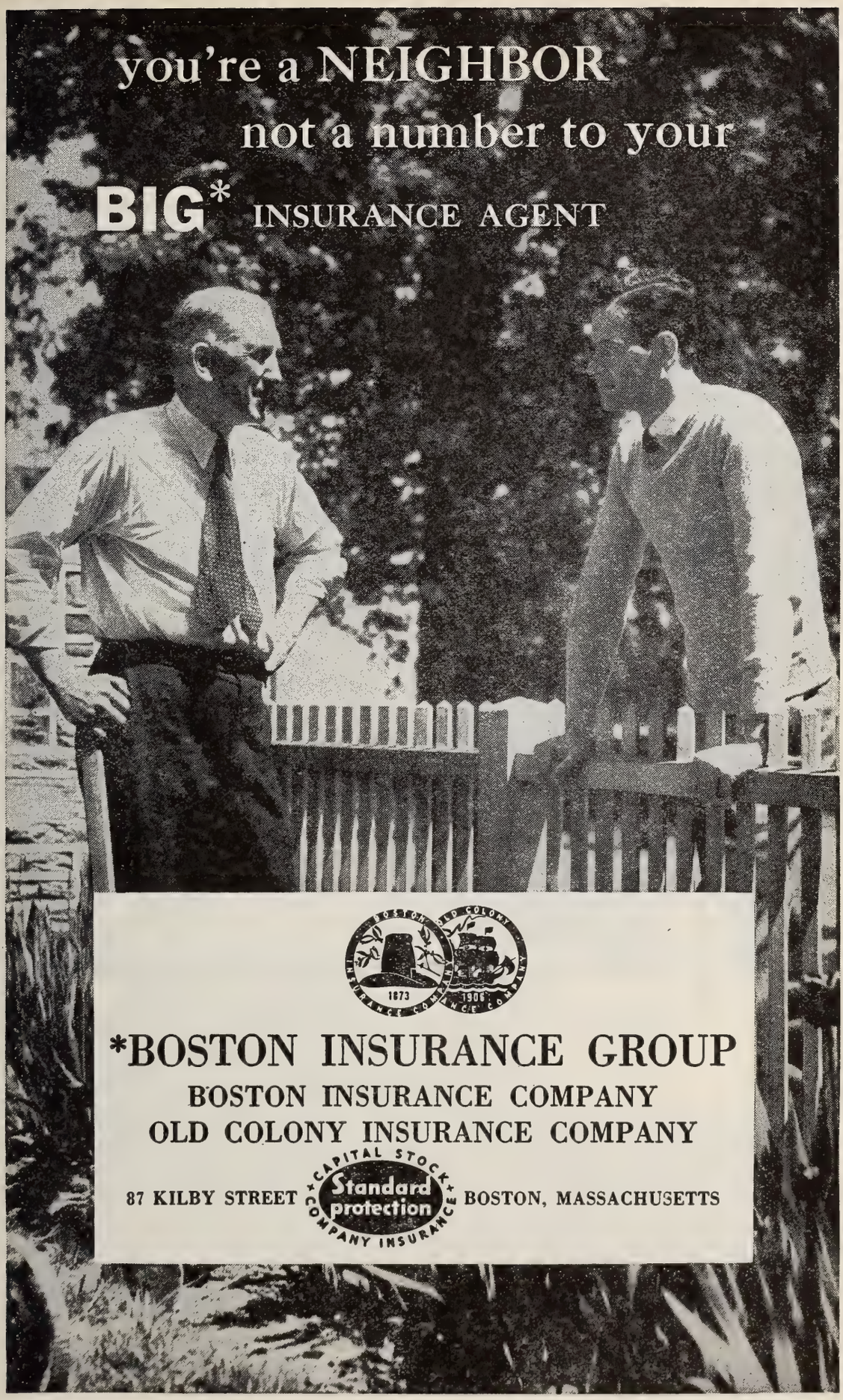
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The development concerns itself with the principal theme, which is for the most part worked out in the orchestra against passages in the solo instrument. Following this is a return to the original key and a modified recapitulation and a coda built on the first theme.

"The slow movement (B-flat major, 6-8 time) has something of the character of a Siciliano. After three measures of introduction the violin enters with the opening theme. Following an extended development of this material a new idea is presented, forte, by the solo instrument in F major. The first theme then returns in the orchestra, there is a partial repetition of the second by the violin, and a coda (formed of arpeggio passages of harmonics in the solo violin and the lower tones of a clarinet) brings the movement to a conclusion.

"The finale opens with introductory material (B minor, 4-4 time), consisting of alternate passages for the solo violin and orchestra, leading into the main movement (B minor, 2-2 time). The theme of this is announced by the violin, and is short, followed by a second idea of impassioned character, also for the solo instrument. There is some passage-work leading into a third subject in D major. Development of the first theme now takes place and is succeeded by a fourth subject in




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G major, first given out by muted violins and violas, and later by the solo instrument. An elaborate working out of former material now takes place, followed by a shortened recapitulation and a coda."

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JOSEPH SILVERSTEIN

JOSEPH SILVERSTEIN was born in Detroit, March 1932, studied at the Curtis Institute of Music with Efrem Zimbalist and has been a pupil of Joseph Gingold and Mischa Mischakoff. He has been assistant concertmaster of the Houston Symphony and concertmaster and assistant conductor of the Denver Symphony Orchestra. He later joined the Philadelphia Orchestra. He has appeared as soloist in Houston, Denver, Detroit, and at the Boston Pops. At this concert he is playing on the "Booth" Stradivari instrument (owned by Mischakoff). He joined the violin section of the Boston Symphony Orchestra at the beginning of the season past, as its youngest member.



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ON INTERPRETATION

By PABLO CASALS

("Conversations with Casals" by Dr. J. Ma. Corredor, translated by André Mangeot, has just been published in England by Hutchinson & Co., Ltd. It is a virtual autobiography in the form of a series of interviews, in which Pau Casals tells of his life experiences and his opinions. A few excerpts from the chapters "On Interpretation" are here quoted. Further conversations will be reprinted in the Bulletin of December 28 and 29.)

WHAT *of the personality of the artist in interpretation?* Everyone is different, and each of us must apply to this work all the drive and deep impulse of his nature. We have only to look round us to realise how all bodies are organised and to notice the harmonious variety of anything which has a life of its own.

An artist must be strong enough to feel independent of everything that has been done, and of everything he has learned, and he must convince himself that to "feel independent" of any routine or tradition is his main duty and purpose.

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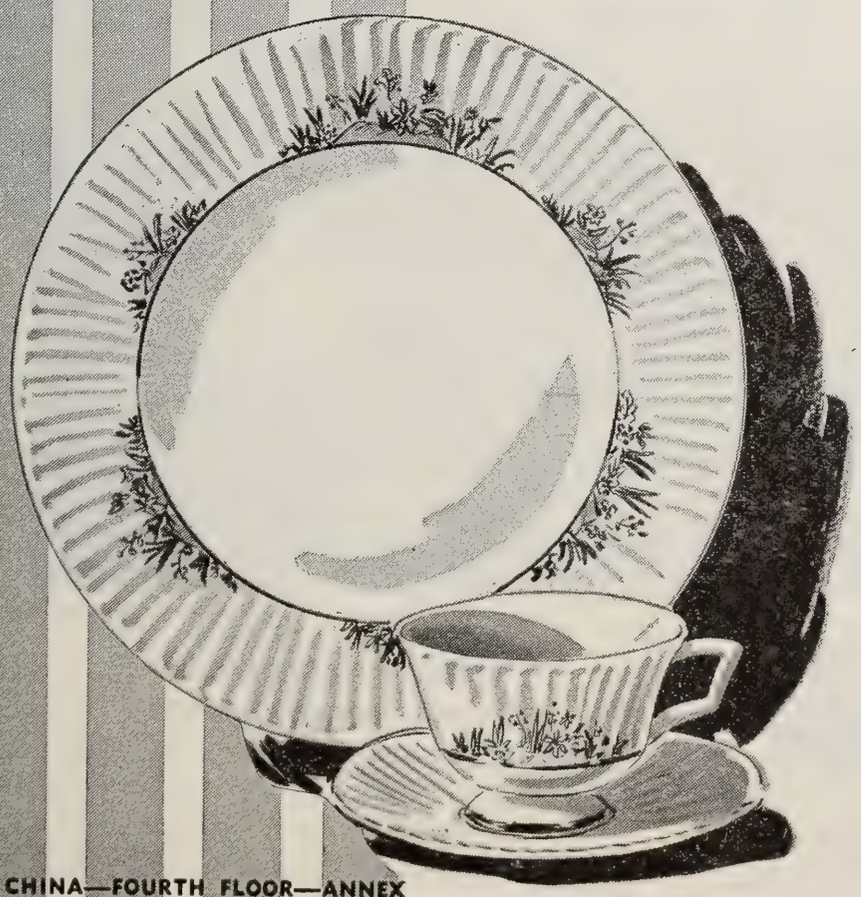
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CHINA—FOURTH FLOOR—ANNEX

of course. What does matter is what we feel, and that is what we have to express. With Bach, for instance, I knew that my duty was to reject strongly the examples and the traditions around me, and to persevere in search of my own way of feeling these works.

Can it be said that there is a style for Bach, a style for Beethoven?

I was talking with a great friend of mine and a great musician about this very question quite recently. It was apropos of a Mozart work. Some people think that there is a style for Bach, another for Mozart, and that it is necessary to go into research to build up the true style and bring it to life. Obviously each great composer should have his own style since the greatest power for creation, life itself, shows us what particularities there are in the humblest creature in existence. Therefore, why shouldn't a great master have a style? Now then, the performer looking at the score in front of him has got to reconstitute, not a so-called objectivity, but all the different phases which the author's



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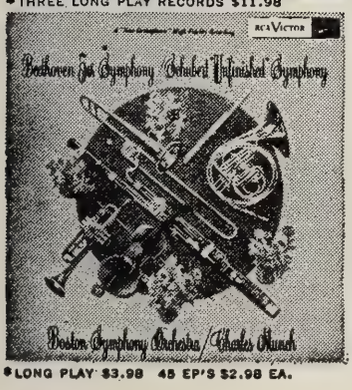
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mind went through when creating this work, and in doing so, observe the reactions which they produce deep down in his own mind.

How curious this fetish of objectivity is! And is it not responsible for so many bad performances? There are so many excellent instrumentalists who are completely obsessed by the printed note, whereas it has a very limited power to express what the music actually means. Great masters may have been as conscientious as you like when writing their scores, but they are always guided in their writing by a state of mind we call, in turn, feeling, passion, dreams.

All this infinite variety cannot very well be translated just by the writing of notes, and yet it is through these notes that we must reconstruct all the author's state of mind! Are there any set rules for this re-creating process? I cannot think of any.

On the subject of "the fear of giving way to romanticism", Furtwängler says: ". . . if a musician is capable of abandonment and passion he will not be afraid of appearing romantic and sentimental, nor will he have to avoid emotion in order to avoid its pitfalls. . . . This fear of sensibility, this fear of oneself, is farcical, as if 'making music' had, for a musician, any other sense than having confidence in himself instead of the fear of oneself."



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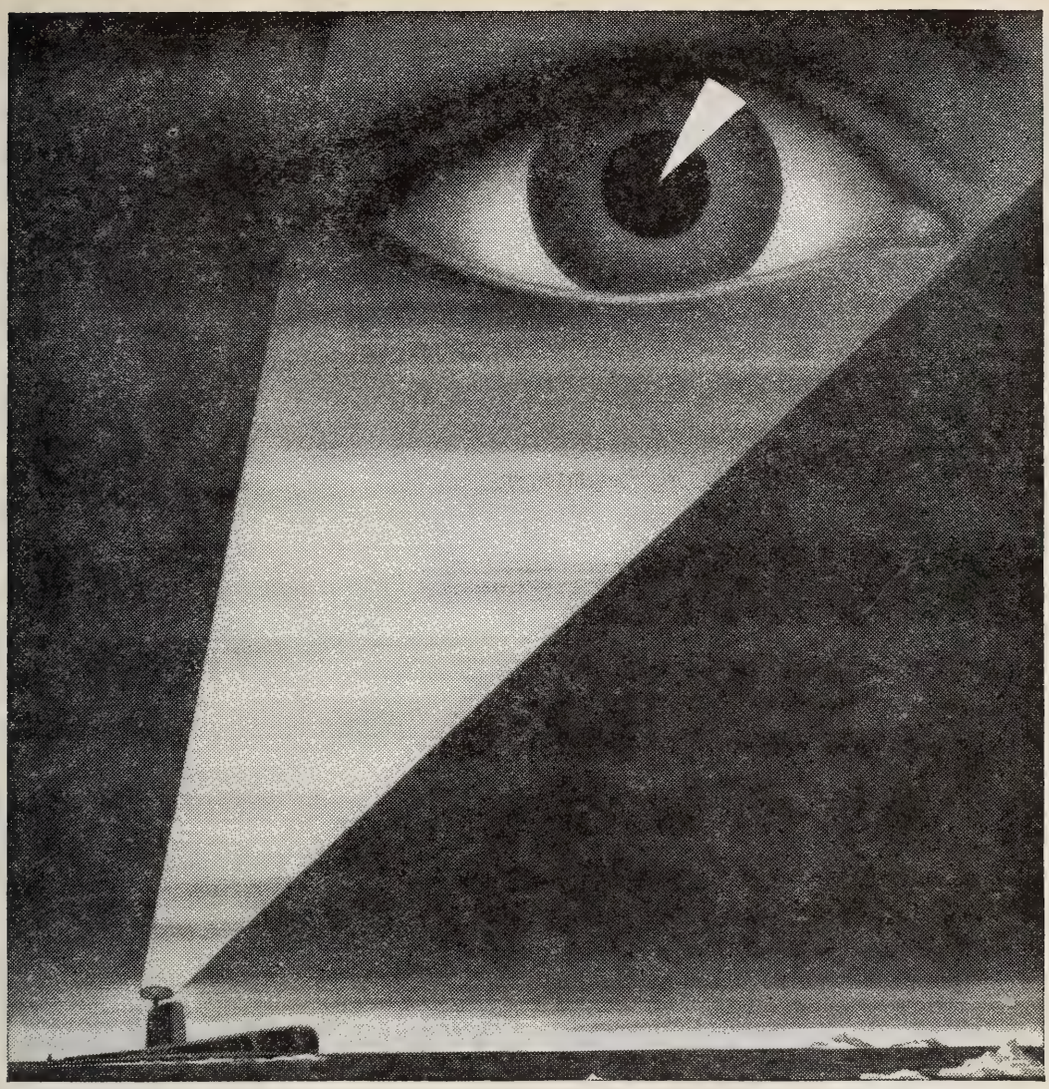
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Can the artist who has confidence in himself do anything but let himself go? There is nothing worse than being held back by fear. The value of the performer's work consists of getting as near as he can to the deepest meaning of the music he performs, which, in a big work, offers him such a rich complexity of expression, and which the written signs of the "printed note" can only partly suggest.

Willingly or not, the performer is an interpreter and can only render the work through his own self.

On some occasions I have heard you say that just as a, b, c, etc., do not make a word, by the same reasoning the written signs of music are powerless in making "music".

Can anyone doubt it? We cannot see the musical idea which gave birth to a composition, but our talent and imagination, coupled with constant work, will help to reveal it to us individually and not objectively, for the understanding of everyone. Sometimes, looking at a score, I say to myself: "What marvellous music! But I must make it



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asked the brahmin of the brewer . . .

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so." The performance must give to the work the full meaning of its existence and translate this ideal existence into reality.

May I be allowed to quote another opinion of Furtwängler? "First the actual notation: through it the performer gets to know the work: he traces backwards the steps of the composer, who gave life to his music before putting it down on paper while he wrote it down. The heart and the marrow of this music is therefore like an improvisation which he tries to write down. Whereas, to the performer, the work appears like something exactly the opposite of an improvisation, as a thing written with fixed signs and unalterable shape. Next the performer must guess the meaning and work out the mystery of this music in order to get to the work itself, which it is his business to bring to life."

Magnificent! What is necessary is to bring to life what is written, to infuse life, instead of avoiding it with timidity. No theory, however learned it may be, nor any edition, however covered with annotations from the editor, can ever replace this interpretation: the heart of a melody can never be put down on paper.

I have noticed how often you use the words "life" and "living" when talking of interpretation.

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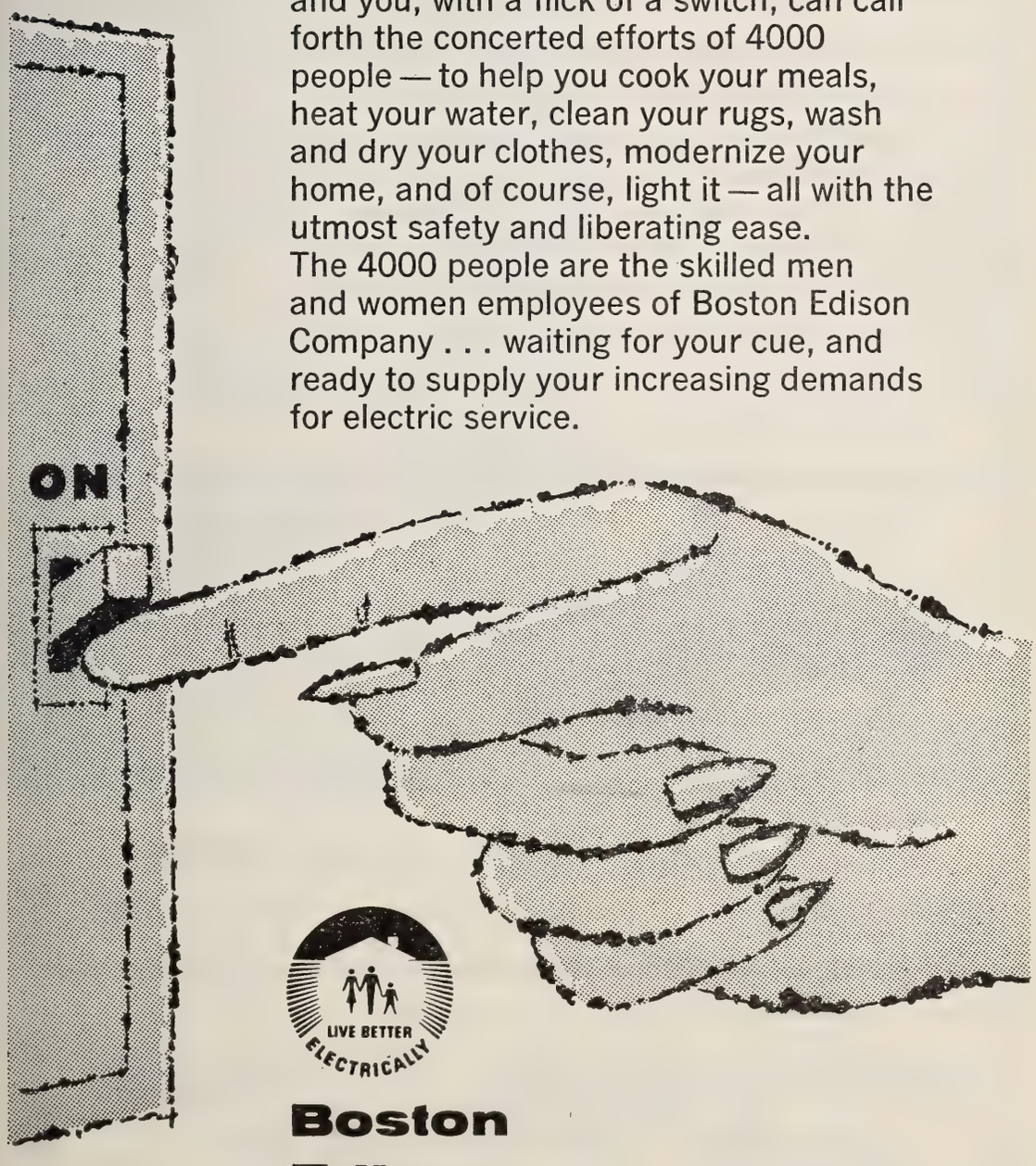


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This is because, on the one hand, I consider life as our great adviser and, on the other, for an artist, and especially for a performer, the essential problem is to produce a vital creation. We must reject all things that are not clear or may be artificial. By no means should one consider this rule as an invitation to sloth; quite the contrary! Often we find that nothing is more difficult than to rediscover the marvellous simplicity of live shapes. First they must find an echo in our minds; after which we must pursue the work of investigation and elucidation of the different problems. An endless work. Years of study have confirmed the importance of this work. Every day I discover new things.

Even in the works you have studied and played for the last sixty years, such as the Bach Suites?

Yes, even those, and especially in those. Only a few days ago I realized that I was making a mistake in one of the Suites.

There are artists who, not daring to let themselves go, will give way to something worse: routine (sometimes under a false pretence of looking for technical perfection). But, at the end of routine, we find a mechanical, congealed performance, the opposite of all art.

The interpretation of a work must be something organic, not mechanical, something which makes you know how to vary all repeated



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passages, how to establish a gradation of detail in the general unity of the work, how not to be put off by some small rhythmical liberties which the music demands, and, finally, how to remember two very simple things: first that the natural origin of melody was vocal, secondly that true rhythms come from the natural movements of man, steps and dance.

Is there any danger of the artist overreaching himself?

Not for the real artist. His intelligence and his good taste will guard him against taking too much liberty. Besides, this liberty is the opposite of any arbitrary initiative, since it should be the product of painstaking and constantly renewed study of the work. What an abundance of varieties, possibilities and nuances is to be found in the music of the great masters! Only a suggestion of all this can be detected in the written score. Signs don't change, of course, and yet they may every day reveal new things to the sensitive performer. The more he studies them, the more marvels he discovers. It is not a question of being original at all costs, in the bad meaning of the word; if the artist wanted to show off an artificial originality having no connection with the language the composer has used to communicate his thoughts, it



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(Continued from page 4)

our hosts. To a request for information on, say, the departure time of a train or plane the usual reply was "Do not worry. All is arranged."

It was a condition of the subsidy provided by ANTA for the orchestra's visit to Europe that each programme played on the tour should contain a modern American work, and we were interested to see the reactions of the Russian audiences to the works chosen. They were all well received, and there was no mistaking the enjoyment produced by the second movement of the Piston symphony, which in both Leningrad and Moscow evoked spontaneous chuckles and a round of applause. The Soviet authorities were anxious that more than the two concerts in each city originally agreed upon should be given if possible. So on the last day in Moscow one concert was given at mid-day, and a second at 7:30 p.m., this being followed by an official reception given by the Ministry of Culture at which Kabalevsky and Oistrakh both spoke.

To say that the concerts were well received would be an understatement paralleled only by that made by Monteux to Münch after the first Leningrad concert. There had been vociferous applause which brought the conductor back and back; an encore was played and finally the orchestra left the platform. Still the audience stood solidly in the hall calling for Dr. Münch, who by then had started to change. Mr. Monteux suddenly appeared in the dressing room crying "Charles, Charles, on vous appelle!" The same sort of demonstrations followed each concert, those in Moscow being even more noisy and enthusiastic than those in Leningrad.

At each of the concerts we met distinguished Soviet musicians, composers and writers who came, headed by Oistrakh *père et fils* and Katchaturian, to pay tribute to the orchestra and the conductors. Everyone was obviously enormously impressed by the technical achievements of the players and by the sense of unity of purpose, based on respect and affection, that exist between the musical director, Dr. Münch, and his orchestra.

Certainly the enthusiasm and goodwill on all sides seemed sincere and unforced and one was left with an abiding impression of a friendly people, happy to have an opportunity of sharing in an artistic event that by its language was international and non-political.



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would be heresy. It is precisely his devotion and humility towards the music which will allow him to get a glimpse of the heights where hovers the creative spirit.

An eminent musician has written about rubato: "This temporary rhythmical liberty always reveals (rather like a barometer) the truth — or the falsehood — of the musical impulses felt (or fabricated) by the conductor, player or singer."

Any performer who has not got a high conception of the work he has to play will probably use means which will not help his interpretation. It is all a question of equilibrium being maintained by good taste. The rubato in itself is such a natural means of expression, that we could almost think of music as being a perpetual rubato. It is just the same when we speak: even without noticing it, how many times do we accelerate or retard the rhythm of our words to make them more expressive!

* * *

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the musical creation, another part of our being comes in. I spoke to Bergson about this.

You mean about the respective parts the intelligence and the instinct take during a performance . . .

The sort of intelligence which is too self-sufficient might do harm instead of good. When all is said it is instinct which not only creates but directs the performance.

Mozart and Schubert are two exceptional cases of intuition whose works rise above the limitations of the intellect.

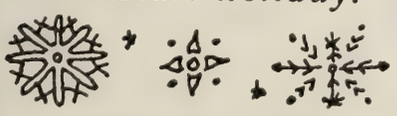
Of course, in music, as in everything, technical exercises bring facility and stimulate deep research. However, although intelligence is a powerful auxiliary, intuition remains the deciding factor. There are many intelligent people who think constantly and, as a result, get into a muddle. I have had two extremely intelligent friends who, through a constant fever of thinking, often ended in complete confusion.



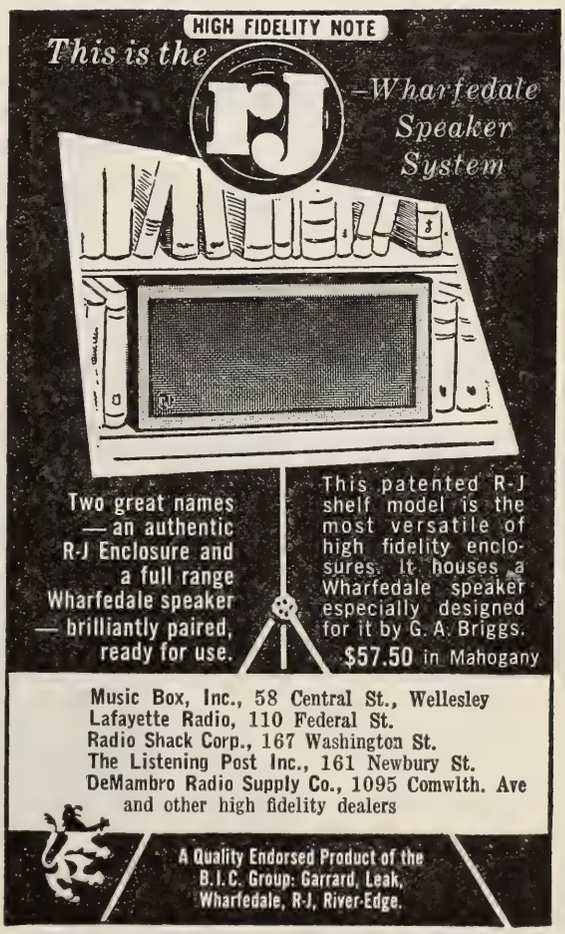
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Do you think of yourself as an intuitive?

Yes, all I do is based on intuition.

But you don't stop there; you just go on with hard work.

Intelligence helps the process of development and the progressive integration of perceived forms, but it must be nourished and directed by intuition. The fruitful blending of these two qualities depends on the amount of each of them.

When you arrived today I was studying a Bach Recitative. I worked at it for a few weeks, first on the piano, then on the 'cello. Complete understanding through intuition does not come to me at once. I feel that I shall achieve understanding of the work as I wish, but I have not yet comprehended it completely. As to my faith in the final result, I could not say if it comes from faith in my instinct, or if I think my intelligence sufficient to capture the forms I have perceived through musical instinct.

You are now seventy-seven, and, in your solitude in Prades, you still spend weeks studying a recitative.

I have always done it, and it is not because I have learned something

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through studying that I should stop doing it. A member of my family said to me, talking about this recitative, "How do you manage to be so patient?" And I answered: "Why not? It is so difficult to find out the proper shape of all these notes, and their connection with each other and with the ensemble of it. To sort it all out is an immense work. However, you can now notice how different it is from when I began." One cannot undertake the performance of a great work without first sorting out its principal trends, its architectural sense and the relation between the different elements which make up its structure. What we must look for is the meaning of the music: That is only to be found when the performer approaches it with honesty and humility.

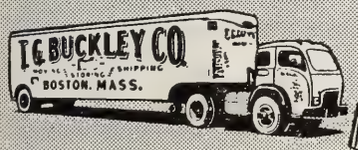
Does that mean that the truth of the music can vary?

Of course, if every time it varies it tends to greater simplicity and its meaning becomes more apparent. The artist is responsible for the music he performs. He must experience it and create it again. It is necessary to insist that the greatest respect he can pay to the music consists of giving it life. That is the first commandment.

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THE MAN WHO MET BRAHMS

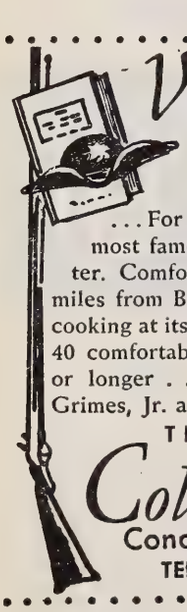
By GEORGE MARVILL

(Manchester Guardian, June 21, 1956)

I HAD my music lessons from a man who had had lessons from a man who had had lessons from a man who had been a pupil of Cipriani Potter, who was a pupil of Beethoven. Furthermore, I used to know, and to speak with every day, a man to whom Brahms had given a cigar. For these reasons I like to think that the virtues inherent in the apostolic laying-on of hands are operative in the sphere of musical education; that some dregs of divine grace linger, however imperceptibly, in my own attempts at music-making.

In the late nineties the man who met Brahms came to England. His two elder brothers had been for some time established here among the band of German industrialists who invaded the West Riding in the latter half of the nineteenth century. Many years later, when he was 60 and I was 16, when the trumpets had long since sounded for Brahms on the other side, the man who met Brahms met me. I entered his employ as a very junior clerk, and soon learned to speak of him as Mr. Max, to distinguish him from his brothers, Mr. Fritz and Mr. Hermann. They were all three fussy and autocratic little men, still addicted to the wearing of side-whiskers and silk cravats and black frock-coats.

For a long time I never associated Mr. Max with Brahms, or with anything outside the realm of orders and quotations and red-lined accounts. He seemed in no way different from his brothers who,



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though approaching their 8os, still attended the office every day from half-past eight to at least half-past six.

Those were hard days in the office: no tea break, no gossip of cricket or football; from the chief clerk downwards we perched on our high office stools, speaking only of business and engrossed, apparently, in our tasks. There were, of course, occasions when a huge calf-bound ledger could form a very convenient screen for a newspaper or other extramural reading matter. Had it not been so I should probably never have made the discovery that Mr. Max was a man who had met Brahms.

He approached me suddenly one day round a corner. I closed my ledger with a snap and hastened to put it in the safe. It happened, however, to be the very ledger he wished to consult.

"Just come to my office," he said, trotting away with the book under his arm.

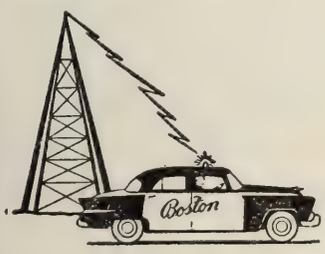
I followed him awkwardly into the private office. Mr. Fritz and Mr. Hermann were fortunately both out. Mr. Max sat down before his roll-top desk and opened the ledger. It opened, of course, at the miniature score.

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"What's this? What's this?" he said. It was Brahms's Clarinet Quintet, op. 115, which we were "taking" just then at the musical appreciation class, though I did not like to say so and maintained an embarrassed silence.

Mr. Max was silent, too. I saw to my amazement that he was reading the score, following the five staves with his eye from left to right and turning over at the bottom of the right-hand page. "So!" he said when he had reached the end of the first section. "You are a musician?"

"Not really, sir," I replied. "Just a – a student."

He looked at the score again. "Quintet for Clarinet and Strings, by Brahms. . . . Did you know I was myself present at the first performance of this? I also was a student then, at Munich in 1891. Young Mühlfeld, about my age, took me – he was my friend. His father was playing. Do you know who was Mühlfeld?"

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"Yes, sir," I replied. They groomed us well at that musical appreciation class. "Richard Mühlfeld, the great German clarinettist, a friend of Brahms."

"So! . . . There was a reception afterwards; young Mühlfeld took me with him. Brahms offered us all cigars. He offered one to me." Suddenly Mr. Max did something amazing; nobody in the office had ever known him do it before. He chuckled.

"I took a cigar from the box and thought to myself, 'I will not smoke this. I will keep it always and sometimes show it to my friends and say: "This cigar was given to me by Johannes Brahms after the first performance of his Clarinet Quintet."' But Brahms saw me as I was putting the cigar in my pocket. 'Do you not smoke?' he asked. 'Yes, Herr Doktor,' I said, 'but I should like to keep this as a souvenir of this very great occasion.' Brahms was very angry. 'That is one of my best cigars,' he said. 'They are much too good not to be smoked. Give it back to me.' So he took the cigar away from me and put it between his own lips. I felt very much ashamed. . . . The Herr Doktor was sorry for me, I think, for presently he brought another box of cigars. 'These are very bad cigars,' he said. 'Take one for your souvenir. It will keep well. And now let us see you smoke.' He offered me another cigar from the good box. I smoked it and was afterwards very sick. . . . I have the bad cigar still."

We were silent for a little while on a peak in Munich, in 1891, among flutes, violins, bassoons, and double basses, tankards of German beer and the odour of cigars. Then the top-hatted heads of Mr. Fritz and Mr. Hermann, returning from Bradford, passed the window. Almost crossly Mr. Max thrust the score of the quintet at me. "Take it away, take it away!" he said. "Put it in your pocket. We do not come here to play. . . . Where is Higginbottom's account?"

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings The trombones are used only in the finale.

NOT until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

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To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig,

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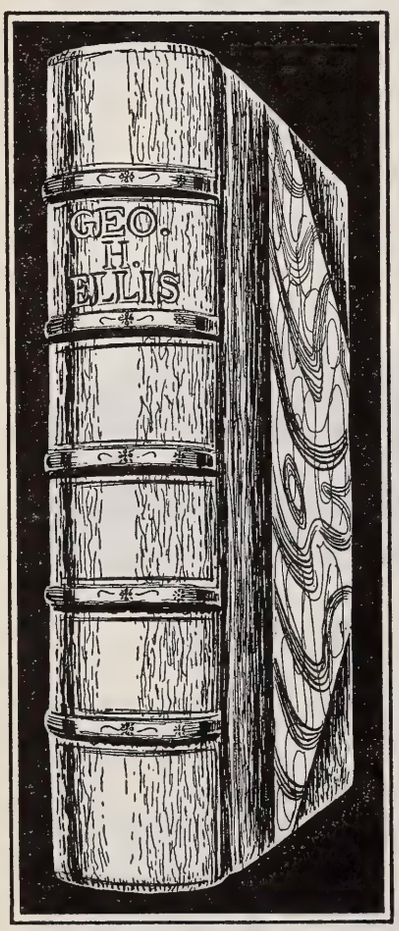
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and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich



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Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

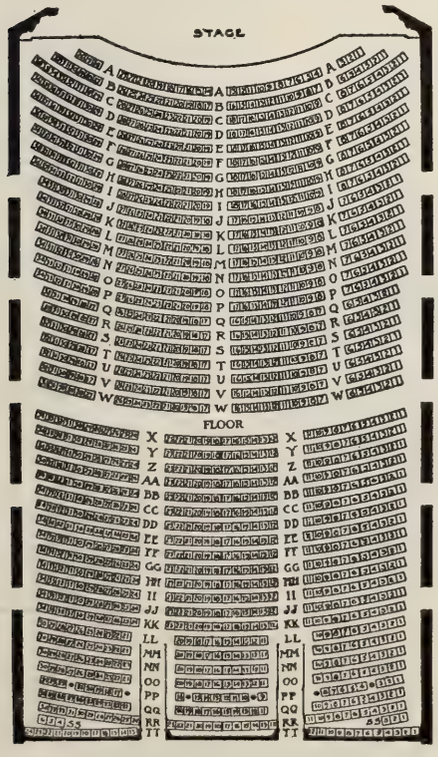
The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much

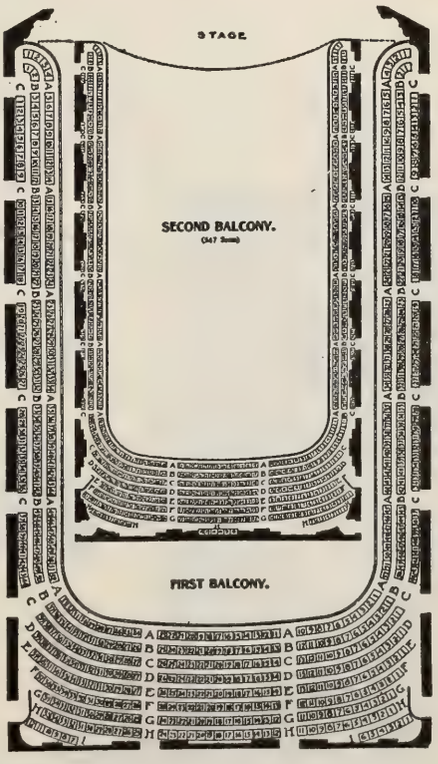
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applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in the Boston Symphony Orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, *Volkslied* character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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The Orchestra closed the 1955–56 season with an operating deficit of $354,847 before interest and contributions, which compares with an operating deficit of $302,456 for the preceding year. A reduction in Tanglewood ticket sales was the principal cause of the increased operating deficit.

Gifts from Friends and other contributions amounted to $165,500. Not included in this amount are contributions from Berkshire Friends amounting to $36,323. These latter and a matching gift estimated at $36,792 from the Rockefeller Foundation have been added to the Tanglewood Revolving Scholarship Fund.

The final deficit for the year was $135,957, an increase of $43,957 over a year ago.

The Endowment Fund has been increased by the following:

(Bequest)	Susan A. E. Morse	$167,997
(Gift)	Philip R. and Anne K. Allen	26,451

The unrestricted bequests and gifts noted below have been added to the Serge Koussevitzky Anniversary Fund and against this Fund has been charged the deficit of $135,957 leaving a deficit in the Fund of $9,275.

(Bequests)	Grace Tuckerman	$ 1,000
	Marcia K. Chamberlain	13,638
(Gifts)	Mr. and Mrs. J. Burke Wilkinson . . .	2,524
	Trustees u/w Harriet M. Spaulding . . .	10,000

Accounts for the year have been audited, as usual, by Messrs. Patterson, Teele & Dennis.

Respectfully submitted,
Richard C. Paine
Treasurer

BOSTON SYMPHONY ORCHESTRA, INC.

for the season 1955–1956

WINTER (31 WEEKS), POPS AND ESPLANADE CONCERTS:		
INCOME:		
Receipts from Concerts	$940,879	
Receipts from other sources:		
Record Royalties and Broadcasting	176,689	
Miscellaneous	6,000	$1,123,568
EXPENSES:		
Compensation of players, conductors and soloists	$853,653	
Concert costs (transportation, living allowances, hall rentals, etc.)	203,896	
Administrative and General Expenses (including Social Security Taxes, 75th Anniversary Commissions, etc.)	223,232	
Pension Institution Expense	47,620	
Operation of Symphony Hall—Less Receipts	59,512	1,387,913
Deficit before contributions and investment income		*($ 264,345)*
Less:		
Gifts from Friends	$157,927	
Esplanade Contributions	7,573	
Endowment and Free Funds Income	53,390	218,890
Deficit for Winter, Pops and Esplanade		*($ 45,455)*
BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School):		
INCOME:		
Ticket Sales	$270,489	
Tuition and transfer from Revolving Scholarship Fund	54,598	$ 325,087
EXPENSES:		
Compensation of players, conductors and soloists including their living allowances	$199,550	
Faculty salaries and living allowances	50,571	
Administrative and General Expenses	107,116	
Maintenance of Tanglewood Property	50,170	
Amortization of Construction	8,182	415,589
Deficit for Berkshire Activities		*($ 90,502)*
Total Deficit for the Season 1955–1956		*($ 135,957)*

Boston Symphony Orchestra, Inc.

ENDOWMENT AND OTHER FUNDS ASSETS

Endowment Fund — Represented by:		
Investments (approximate market value $1,550,162)	$1,016,509	
Land and Building	421,330	
Cash in Bank	102,568	$1,540,407
Trust Funds — Represented by Cash and Securities:		
Adele Wentworth Jones Fund	$ 12,212	
Mark M. Horblit Fund	23,591	$ 35,803
Scholarship Funds — Represented by Receivables, Cash and Securities:		
Tanglewood Revolving Scholarship Fund	$ 169,943	
Jascha Heifetz Fund	11,863	
Berkshire Symphonic Festival Scholarship	10,000	
Selly A. Eisemann Memorial Fund	2,553	
Carlotta M. Dreyfus Scholarship	1,770	$ 196,129
Koussevitzky 25th Anniversary Surplus Fund	$ 126,682	
Less deficit as of August 31, 1956	135,957	*($ 9,275)*

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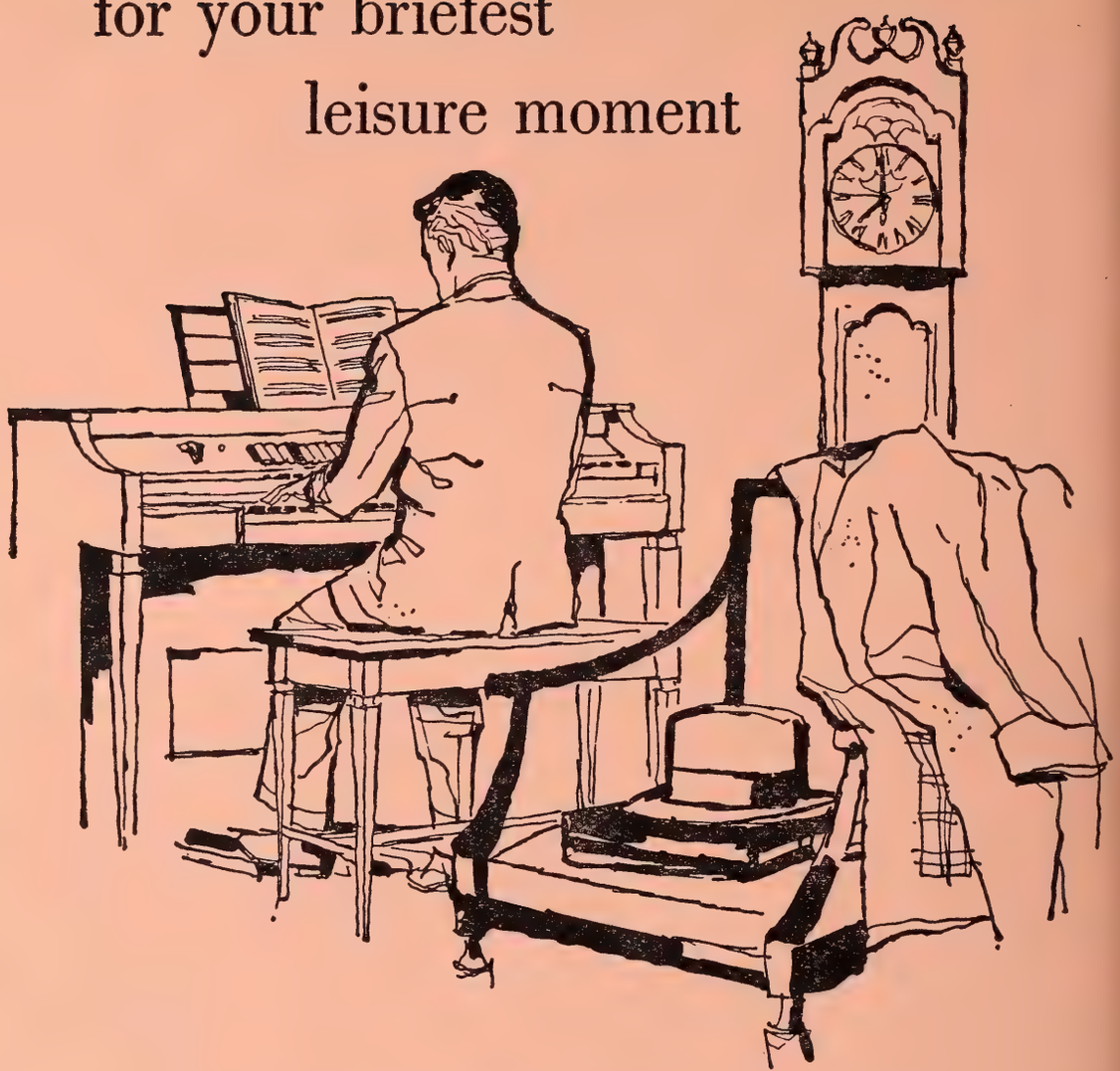
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CHARLES MUNCH, *Music Director*

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with historical and descriptive notes by

JOHN N. BURK

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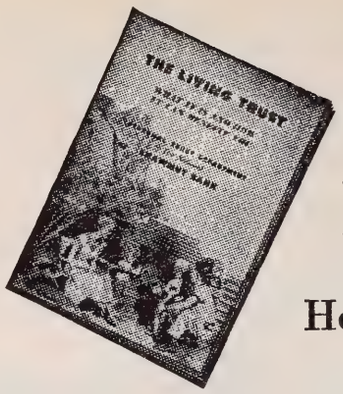
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SYMPHONIANA

A Rare Portrait
Memories of Toscanini

A RARE PORTRAIT

A little known portrait of the boy Mozart, attributed to Greuze, is reproduced above by courtesy of Miss Belle Skinner.

The portrait was long in the private collection of A. S. Rambo of Paris. It was first exhibited at Salzburg in the Festival of 1910, and was acquired by Miss Skinner in the following summer. It has thus become a part of the Belle Skinner Collection of Old Musical



Instruments in Holyoke, Mass. The *Illustrierte Zeitung* of Leipzig, September 22, 1910, described it as follows:

"After his stay in Holland in the spring of 1766, . . . the Mozarts came a second time to Paris. . . . It was then that Jean Baptiste Greuze made the acquaintance of Mozart and painted him. . . . What was always badly done in the other portraits of Mozart was the shape of the head, which here for the first time is presented to the beholder in all its nobility. . . . The child Mozart looks at us from the portrait of Greuze with his fine, deep eyes and closed mouth, as though the sufferings of genius had already marked his youthful heart. . . . The portrait is an oval

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picture of moderate size. It represents Mozart at ten years of age. Mozart is dressed in a greenish suit, the waistcoat closed and ornamented with brown leather buttons. The shirt collar is slightly shown. This portrait is the finest of all the portraits of Mozart and the only one which was painted by a great master during his lifetime."

A further description was given in the *Moderne Kunst,* November 10, 1910, under the title *Jung Mozart:*

"The great week of musical fêtes of Mozart which took place at Salzburg brought us this time a wonderful and unusual surprise. The guardian of the Mozart Museum, the Imperial Councillor, J. E. Engle, who has already so often distinguished himself in his researches concerning Mozart, exhibited to the visitors a portrait of young Mozart which up till now had remained hidden away in the collection of a gentleman in Paris, completely unknown to Mozart's biographers. Its value is so much the greater for the admirers of Mozart since it is painted by a veritable master, J. B. Greuze, whom the history of French art classes amongst the first painters of the eighteenth century. Greuze was the only one whose warm artist's soul understood the child and sought to reproduce his radiant spirit. Therefore his portrait of Mozart is the most beautiful and the most understanding of all."

• •

MEMORIES OF TOSCANINI

The passing of Arturo Toscanini is inevitably bringing to light personal recollections by those who knew him. Ernest Newman has written as follows in the Sunday Times, *London, January 20:*

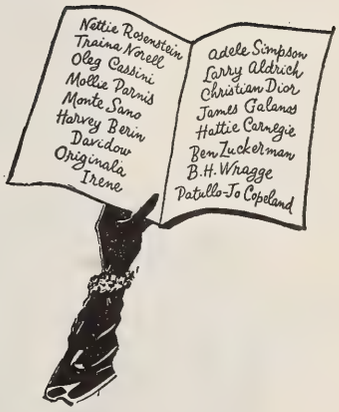
The musical world has suffered an irreplaceable loss. There had been no one like him before, and it is safe to say there will be no one like him in the future. He had long been a living legend. The general public had perhaps been most impressed by the stories of his astounding memory; some of these would be quite incredible were not the evidence of the truth of them beyond question.

We have a particularly valuable piece of such evidence in a letter of February 28, 1911, from Busoni to his wife (from New York). Busoni had spent a Sunday with the maestro at the latter's house: the conversation, he said, had been

(Continued on page 35)

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Introduction and Theme
Variations: Adagio — March — Aria Italiana — Bourrée classique — Moto perpetuo — Marcia funebre — Fugue and Finale.

PROKOFIEFF . . . . . Suite from the Ballet, "Romeo and Juliet"

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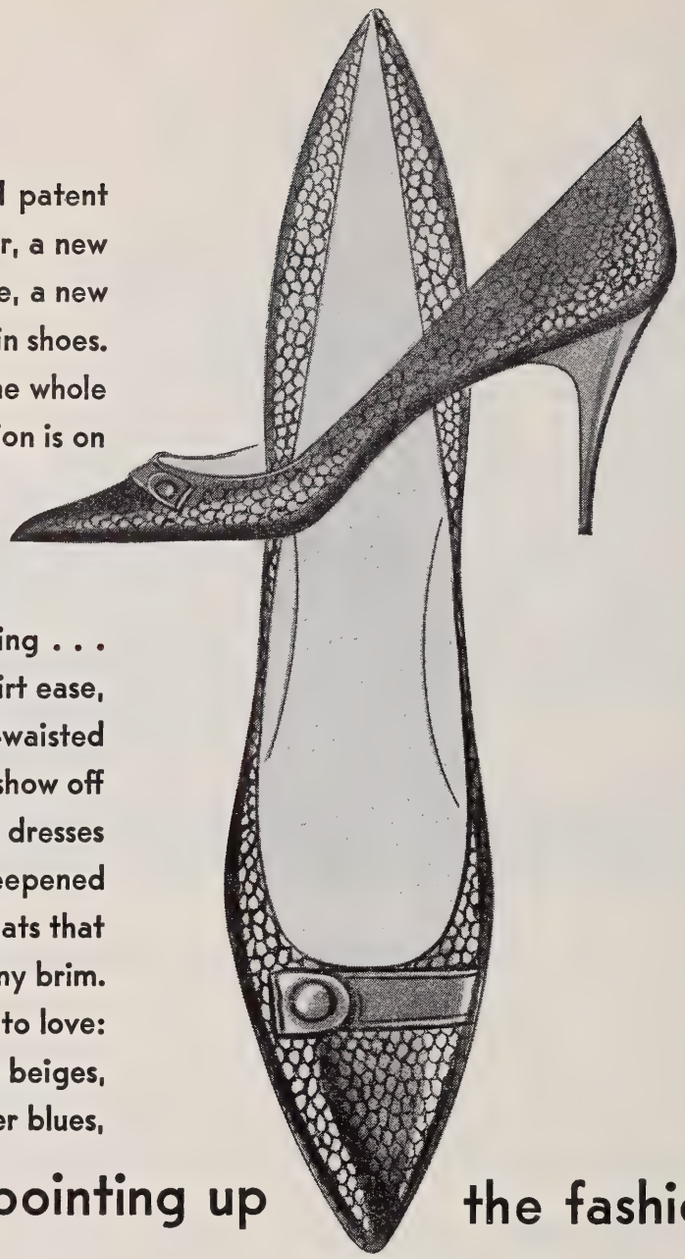
I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

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VARIATIONS FOR STRING ORCHESTRA ON A THEME OF FRANK BRIDGE, *Op.* 10

By BENJAMIN BRITTEN

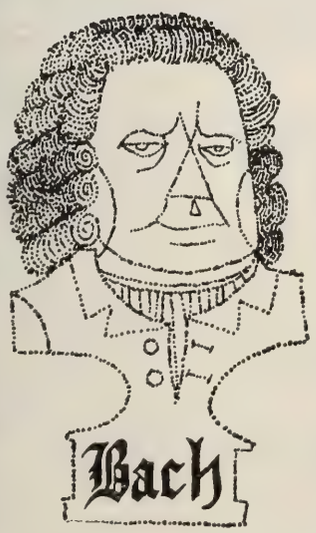
Born at Lowestoft, England, November 22, 1913

These Variations were composed in 1937 and in that year had their first performance, at the Salzburg Festival. They were performed at the Boston Symphony Concerts April 25–26, 1941, and February 3–4, 1950.

THE brief introduction to the Variations consists of broad chords and displayful runs and trills. The theme is given out by the first violins *allegro poco lento.* It is to be varied with such freedom as often to be scarcely recognizable. The descending interval of a fifth which begins it becomes a sort of earmark. An "Adagio" follows, consisting of soft chords for lower strings and ornamental passages for the violins. There is a lively "March," light and staccato, *presto alla marcia.* An *"Aria Italiana"* follows, *allegro brillante.* The first violins with ornamental trills suggest the operatic, coloratura style. The next movement is a *"Bourrée Classique,"* a simple but strongly rhythmed movement with a *pianissimo* middle section. A *Moto Perpetuo* progresses upon rapid and unremitting sixteenth notes to a fortissimo climax. A *Marcia*

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Funebre follows. The final Fugue is in a lively 12-8 rhythm, sometimes suggestive, as it gathers impetus, of the tarantella. The orchestra, much divided, attains a considerable complexity and sets forth the usual devices of augmentation and inversion. At last, *lento e solenne,* the violins revert to a full-length statement of the theme. The orchestra ultimately spreads into diaphanous arpeggios, punctuated in the last measure by a strong chord. A *"Wiener Walz"* and "Chant" are omitted in this performance.

Benjamin Britten was only twelve years old when he began to study with Frank Bridge, his fellow English composer, who remained his life-long friend.* Mr. Britten attended the Royal College of Music of London, where John Ireland became his teacher in composition, Arthur Benjamin his teacher in piano.

It was in 1934, when the composer was barely of age, that his music, which he produced with considerable regularity, began to be played. His published works include a Sinfonietta for chamber orchestra, 1932; Phantasy for oboe and strings, 1932; Choral Variations *A Boy Was Born,* 1933; *Simple Symphony* for string orchestra, 1934; *Holiday Tales* for piano, 1934; *Te Deum* for chorus and organ, 1934; Suite

* Frank Bridge conducted his own orchestral suite "The Sea" at the concerts of the Boston Symphony Orchestra, October 26, 1923. He died in 1941.

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DID YOU KNOW that the orchestra consisted of "3 bumblers, 2 exploders, 3 thunderers, 3 whistlers, 2 rufflers, 2 gurglers, 1 fracasseur, 2 stridors, and 1 snorer" . . . that, after an hour of catcalls from the "pastist" audience, five of the futurists, who could stand it no longer, came down from the stage and "with punches, sticks, and walking sticks attacked the pastists, drunk with stupidity and traditional rage"?

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for Violin and Piano, 1935; *Friday Afternoon, School Songs,* 1935; *Our Hunting Fathers,* symphonic cycle for soprano and orchestra, 1936; *Soirées Musicales,* Suite for orchestra, 1936; *On This Island,* songs by W. H. Auden, 1937; *Mont Juic,* Catalan Dance Suite, 1937; Piano Concerto, 1938; *Ballad of Heroes,* for tenor, chorus and orchestra, 1939; Violin Concerto; *Les Illuminations,* for voice and string orchestra; *Kermesse Canadienne,* for orchestra; *Sinfonia da Requiem* (in 1940). In 1940 also he composed his opera *Paul Bunyan,* and it has been in the following years that he has established himself in the world of opera. *Peter Grimes* (introduced to this country by the Berkshire Music Center at Tanglewood in 1946) has been followed by *Albert Herring* (introduced to this country by the Berkshire Music Center at Tanglewood, 1949), *The Rape of Lucretia, Billy Budd, The Turn of the Screw, Gloriana* (on the subject of his Queen, on her coronation). He has revised *The Beggar's Opera* and recently composed a children's opera *Let's Make an Opera* in which the audience participates. He has written a cantata, *St. Nicholas,* and a *Spring* Symphony with chorus which had its first American performance at the Berkshire Festival in 1949. Mr. Britten, who has visited this country several times, made a tour with the tenor Peter Pears, accompanying the singer and conducting his own music.

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SUITE FROM THE BALLET "ROMEO AND JULIET," *Op.* 64

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

"The pungent talent of Prokofieff, attracted by the passionate environment of Shakespearean Italy of the Renaissance, flares up in a ballet on the theme of that great dramatist's most lyrical tragedy."

— SERGEI EISENSTEIN.

The Ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow. It was first performed at Brudno in Czechoslovakia in 1938. The first Russian performance was at the Kirov Theatre, in Leningrad, January 11, 1940, when Galina Ulanova danced Juliet. Before the Ballet as such was introduced, Prokofieff compiled two suites from this music and later a third. The first was performed in Moscow on June 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer wrote a suite for piano from this music in 1937.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted the first American performance at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was repeated October 10, 1941, October 26, 1945 and April 30, 1948.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, tenor saxophone, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets and cornet, 3 trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

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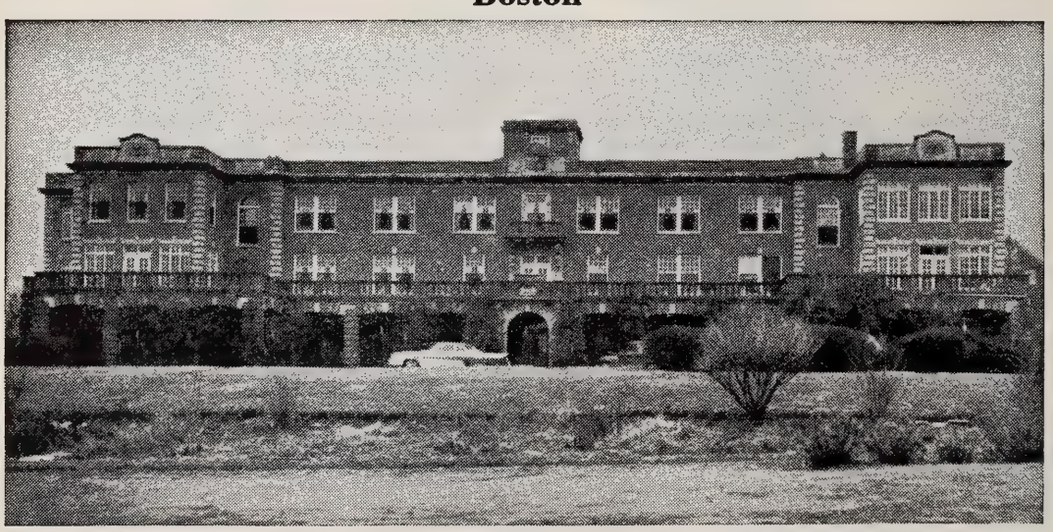
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Prokofieff's ballet score, as produced by the Bolshoi Theatre, became the feature of that troupe's visit to London last autumn. The Ballet was also made into a "Sovcolor" film, a Mosfilm Production, at Yalta in 1954, by members of the Bolshoi Ballet. This film has been shown in Cambridge. The characterization of the principal parts and the action have been carried out by miming to an extent hitherto unknown in the Western world of choreography. Needless to say, the descriptive music aided and was aided by this procedure.

Israel V. Nestyev, who has written the only full-length biography of Prokofieff published in English, compares the lyrical character of the *Romeo and Juliet* music to that of the Second Violin Concerto composed in the same year. "In the subordinate theme of the first movement of the Concerto we feel the anticipation of the love scenes of Romeo and Juliet; in the finale, the carefree gaiety of the masked ball and nocturnal revelry. Never before had Prokofieff written music for the theatre on such a profound and human theme, one that impels the artist so inevitably along the path of realistic philosophical art.

"But while Prokofieff's lyricism was new and not altogether compre-

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hensible at first, in the concrete images of Romeo and Juliet we at once recognize the familiar hand of the master painter, with his ability to sketch the human profile in a few bold strokes of the brush. The sunny, merry little Juliet, the gay, light-hearted Mercutio, the wise and gentle Laurence, the haughty Montagues and Capulets, the proud and vindictive Tybalt — these figures are so vividly drawn by Prokofieff that one can clearly visualize them, their movements and gestures, by merely listening to the music.

"The composer employs the most expressive melodic images with extreme economy of timbral and harmonic embellishment. It is no wonder that after the passionate chromatic sensuousness of Wagner's love themes, Prokofieff's lyricism, with its cautious linear construction reduced at times to a mere two or three voices and its simple chord accompaniment (long, soft, monotonous harmonic backgrounds), may sometimes seem a shade too passionless. It is not until one grows accustomed to this music that its amazing purity of emotion and power of conviction can be appreciated to the full. Shakespeare is given not with the ardent passion of nineteenth-century romanticism, but in the refined adolescent spirit of early Renaissance art."

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PROKOFIEFF IN AMERICA

In the spring of 1918, Prokofieff took an unusual step for a citizen of Soviet Russia. He obtained a passport from the People's Commissar and made his way to the United States. He was then twenty-seven, a celebrity of a sort in Petrograd and Moscow, a subject for musical disputation there, if by no means for general acceptance. In the Western world he was quite unknown, as was all current music in Russia, excepting what Diaghileff had brought to Paris, and this consisted principally of music by a real emigré, Stravinsky, whom he had drawn into his orbit, and who would never return to his home land. Prokofieff had penetrated to the powerful presence of the impresario, and at his order composed the ballet *Ala and Lolli,* in which Diaghileff sought to draw upon primitive, barbaric Russia as had Stravinsky in *Le Sacre du Printemps. Ala and Lolli* offered another sort of barbarism. Diaghileff, lukewarm, had failed to produce it, and Prokofieff had made his way back to Russia unheard. He had then turned *Ala and Lolli* into an orchestral suite, the *Scythian Suite,* which fresh,





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stimulating and highly colorful venture into the orchestral field made a sensation in Russia.

In 1918, when Prokofieff first entered America, he was as complete a stranger to us as we were unknown to him. His own country, since the October Revolution, had been quite shut off from the rest of the world. His ambition may have been to build a new fame in unknown territory. Nestyev puts down his motive as "the thirst for new impressions, the desire to breathe the fresh, invigorating air of seas and oceans, a persistent and confident striving for world renown."

He made his way laboriously across Siberia, where he was delayed by military skirmishes, to Japan where he lingered for two months, and thence to San Francisco and New York. Having left Russia in May, he arrived in September. He carried with him, according to Nestyev, "the scores of the *Scythian Suite,* the First Piano Concerto, the *Classical* Symphony, and several piano pieces"; also sketches for an opera on Gozzi's *The Love for Three Oranges.* He must have felt fortified in his quest by the comforting awareness of his first-rate ability as a pianist.

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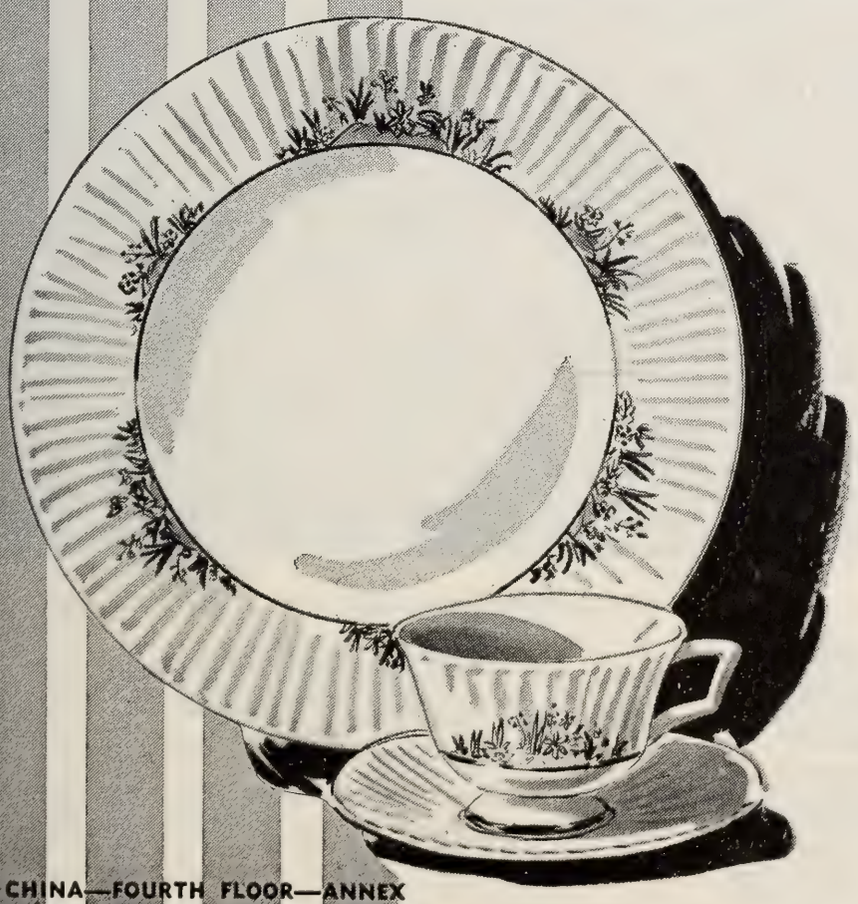
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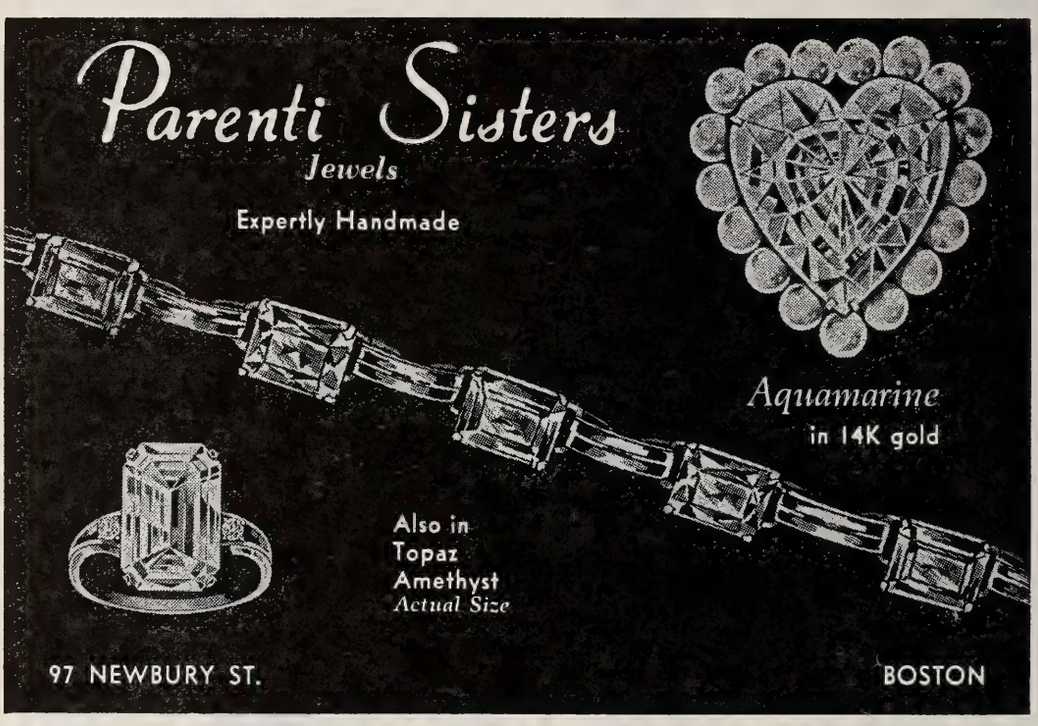
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a piano recital on November 20, 1918, and on December 10 Modeste Altschuler with his Russian Symphony Orchestra asked the composer to play in his First Concerto, and introduced the *Classical* Symphony. Both occasions brought from the critics remarks typical of that epoch, when music was so tied up with extraneous circumstances connected with its title or its composer, that the musical point was quite missed. "Russian chaos in music," "Godless Russia," "Bolshevism in art," "a carnival of cacophony," were remarks waggishly showered upon the strange visitor, as if the adventurous spirit of this artist exclusively absorbed in his art had been prompted by a political ideology. James Huneker, who was sometimes more absorbed in turning a clever phrase than in lending a conscientious ear, called him a "Cossack Chopin," a "musical agitator."

These phrases did not ring out as the clash of weapons in a lusty battle over the rights and wrongs of new music, nor provoke sharp retorts, as had been the case in Petrograd and would be the case in



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Paris. It must be admitted that public opinion in this country had not yet reached the point of militant factions over such problems.

Prokofieff received better attention in Chicago, probably because the *Scythian Suite,* which achieved a performance under Frederick Stock, is a work too arresting to dismiss offhand. Nevertheless, the critics fell into the same hazy state of misapplication. The *Scythian Suite* was "Bolshevist"; "The red flag of anarchy waved tempestuously yesterday over Orchestra Hall." Prokofieff was a curious exotic to be glanced at with a smile and quickly forgotten. He gave a few piano recitals, but they were little noticed. The Chicago Opera Company became interested in his opera project *The Love for Three Oranges,* but the opera was not to achieve a production until 1921. Prokofieff departed, discouraged and unnoticed, for Europe. He returned in 1920 and made a recital tour of California without causing any particular stir in that state. A third visit, in 1921, brought performances of *The Love for Three Oranges* and the new Third Piano Concerto in Chicago; but the Opera, which was produced under the insistence of Mary Garden, and was carried to New York, was not well received



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there. One wonders whether Prokofieff showed his *Classical* Symphony to any conductors besides Altschuler. This, or his vocal suite, *The Ugly Duckling,* a precursor of *Peter and the Wolf,* might well have wooed audiences to a due acclamation and awakened critics to a realization that he was something else than a "wild Bolshevik."

He dwelt in Western Europe until 1932, and, thanks to the ballets *Chout, Le Pas d'acier,* and *L'Enfant prodigue,* produced by Diaghileff, the first four symphonies, the opera *The Gambler,* the choral *Sept, ils sont sept,* five piano sonatas, and several small works, his considerable stature was more fully recognized. Meanwhile, Serge Koussevitzky had been his consistent champion. He had been among the first to introduce his music in Russia, and likewise became his publisher. He had brought out each of his orchestral works in Paris, as they appeared. It was in his third program in Boston that Koussevitzky began to make known to us the music of Prokofieff with the *Scythian Suite.* He continued to conduct Prokofieff's works throughout his Boston career, repeating the best of them, and carrying them to other cities. The



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last country to become aware of Prokofieff thus became second to none in admiration of his importance and the enjoyment of his music.

This Orchestra soon became and continued to be the principal one to introduce the music of Prokofieff in this part of the world. Sixty-one performances of twenty-two different works are listed in the programs through the years. Of these the following had their first performance in the United States: the two Violin Concertos; suite from *The Love for Three Oranges;* suite from *Le pas d'acier;* the Second and Fifth Piano Concertos; the Fourth and Fifth Symphonies; suite from *The Gambler;* suite from *Lieutenant Kijé;* the second suite from *Romeo and Juliet; Peter and the Wolf;* the 'Cello Concerto. Most of these works were likewise introduced in New York City by Serge Koussevitzky.

The list of his works, as performed at the Boston Symphony Orchestra concerts, follows:

1922 (Mar. 3) "Song Without Words" (Nina Koshetz)
1924 (Oct. 24) "Scythian Suite"
1925 (Apr. 24) Violin Concerto No. 1 (Richard Burgin)
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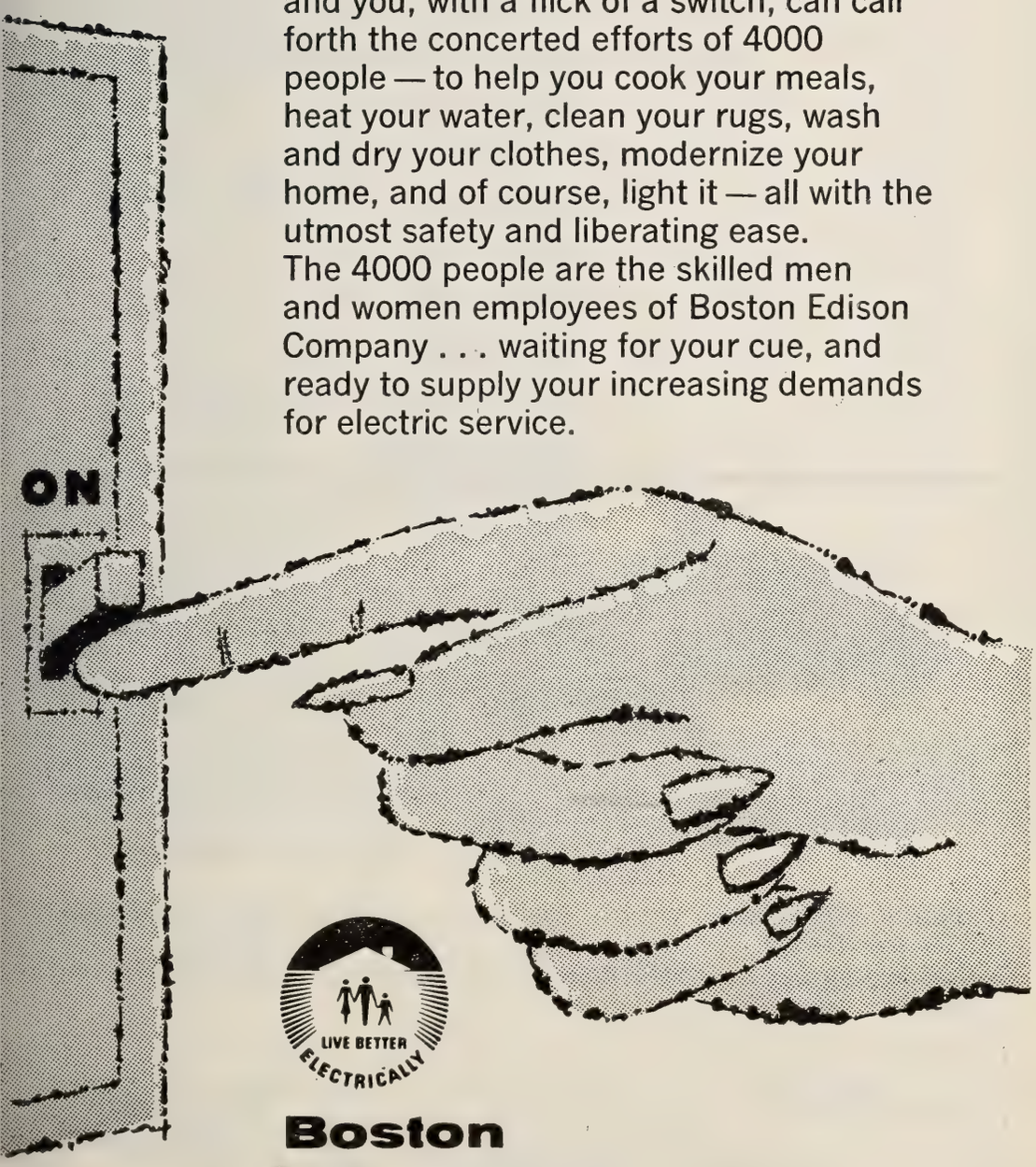
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1926	(Jan. 29)	Piano Concerto No. 3 (Serge Prokofieff)
	(Apr. 23)	"Sept, ils sont sept" (Repeated in the same program)
	(Oct. 8)	Suite from "Chout"
	(Nov. 12)	Suite from "The Love for Three Oranges" (First performance in the United States)
1927	(Jan. 28)	Classical Symphony
	(Mar. 4)	"Sept, ils sont sept"
	(Apr. 1)	Classical Symphony
	(Oct. 21)	Suite from "Le Pas d'Acier" (First performance in the United States)
1928	(Mar. 2)	Scythian Suite
	(Oct. 26)	Classical Symphony
	(Dec. 14)	Violin Concerto No. 1 (Lea Luboshutz)
1930	(Jan. 31)	Piano Concerto No. 2 (Serge Prokofieff) (First performance in the United States) Scythian Suite
	(Nov. 14)	Symphony No. 4 (Composed for the 50th Anniversary of the Boston Symphony Orchestra; First Performance)
1932	(Feb. 12)	Classical Symphony
	(Nov. 4)	Suite, "The Gambler" (First performance in the United States)
	(Dec. 30)	Piano Concerto No. 5 (Serge Prokofieff) (First performance in the United States)
1934	(Apr. 13)	"Sept, ils sont sept"
1935	(Jan. 25)	Suite, "Chout"
	(Nov. 8)	Violin Concerto No. 1 (Joseph Szigeti)
1936	(Jan. 3)	Classical Symphony



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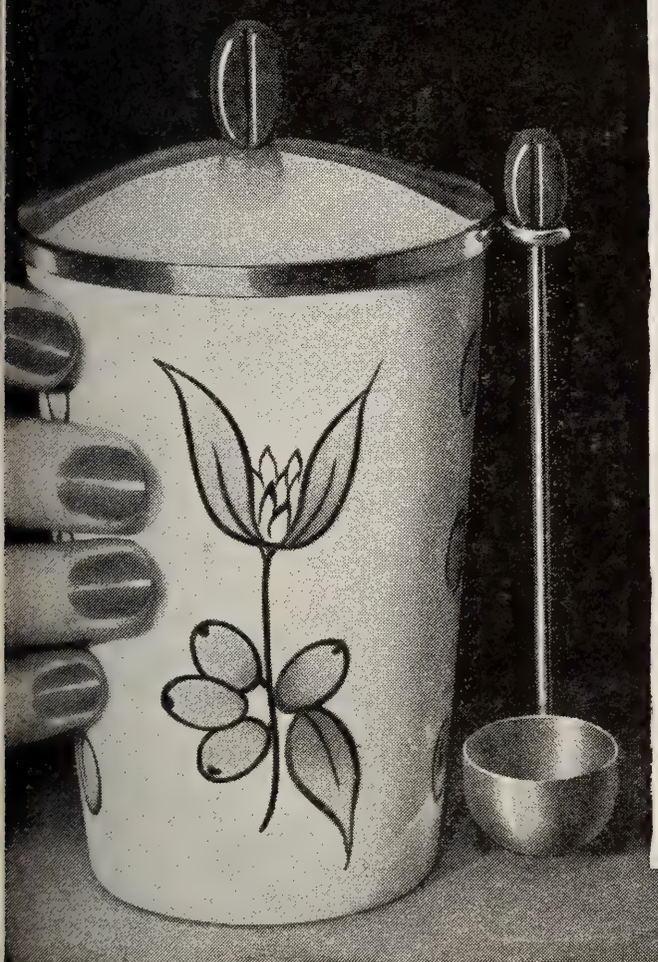
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1937	(Feb. 5)	Scythian Suite
		Suite, "The Love for Three Oranges"
		Piano Concerto No. 3 (Serge Prokofieff)
	(Oct. 15)	"Russian Overture"
		Classical Symphony
		Suite, "Lieutenant Kije"
		(First performance in the United States)
	(Dec. 17)	Violin Concerto No. 2 (Jascha Heifetz)
		(First performance in the United States)
1938	(Mar. 25)	(Concert conducted by the composer)
		Suite, "Chout"
		Piano Concerto No. 1 (Serge Prokofieff)
		Suite No. 2, "Romeo and Juliet"
		(First performance in the United States)
		"Peter and the Wolf"
		(First performance in the United States)
1940	(Feb. 9)	Violin Concerto No. 2 (Jascha Heifetz)
	(Mar. 8)	Cello Concerto (Gregor Piatigorsky)
		(First performance in the United States)
1941	(Oct. 10)	Suite No. 2, "Romeo and Juliet"
1942	(Mar. 6)	Scythian Suite
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Suite, "Lieutenant Kije"
	(Dec. 24)	Classical Symphony
1943	(Feb. 26)	Piano Concerto No. 3 (Alexander Borovsky)
1945	(Oct. 26)	Suite No. 2, "Romeo and Juliet"
	(Nov. 9)	Symphony No. 5
		(First performance in the United States)



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(*Continued from page 4*)

"animated and interesting right up to midnight." Toscanini had astonished him in two ways. He had shown a surprising knowledge of Busoni's published "aesthetic": Toscanini "repeated whole pages out of it," he said. And Busoni was staggered by Toscanini's memory of orchestral scores. "He had just studied the difficult score of Dukas's *'Ariane et Barbe-Bleue'* and the next morning he was going to take the first rehearsal [at the Metropolitan]—from memory!" He was forty-four, but looked scarcely thirty. "But such achievements must wear him out," Busoni concluded; "he is a bundle of nerves." That was forty-six years ago.

My personal acquaintance with Toscanini was slight; he came twenty miles out to lunch with me once, and I had a few short conversations with him in London and elsewhere. I particularly remember one of these for the light it threw for me on a feature of him which thoughtless people describe by the thoughtless name of "tantrums." It was a few years before the start of the second world war. On my arrival at Monte-Carlo one winter day, I saw that Toscanini was to conduct a concert in the Casino theatre. I tried to buy a couple of tickets, but they were sold out. To my wife, however, who had already met him in London, he was good enough to give an admission card to the rehearsal that afternoon; and I went over to the Hotel de Paris to thank him: it was the first time I had met him in the flesh.

At the rehearsal there was a dreadful scene; after trying in vain to get the orchestra to give him what he wanted at various points in Debussy's *"La Mer"* he seemed to go wild with rage, and it was some time before they could resume. After the rehearsal I went into the Casino for a little while, and later, at the theatre entrance, I ran into Toscanini and his wife. The performance of *"La Mer"* had seemed to me a good one, but Toscanini was incredibly distressed about it. Never in all my life have I seen such utter misery on a human face; it was that of a damned soul in the uttermost circle of the Inferno. I realized that this was no mere case of conductor's "tantrums," but a fundamental one of art, of the anguish some artist might feel at the sight of the mutilation or destruction of a great picture.

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	(Apr. 30)	Suite No. 2, "Romeo and Juliet"
	(Nov. 5)	Symphony No. 5
1949	(Apr. 1)	Violin Concerto No. 2 (Jascha Heifetz)
1951	(Feb. 9)	Symphony No. 6
1952	(Apr. 4)	Suite, "Chout"
1953	(Mar. 20)	Piano Concerto No. 3 (William Kapell)
	(Mar. 27)	Classical Symphony
	(Nov. 27)	Symphony No. 7
	(Nov. 27)	Scherzo and March, "The Love for Three Oranges"
1955	(Apr. 1)	Piano Concerto No. 3 (Gary Graffman)
1956	(Apr. 6)	Symphony No. 5
	(Apr. 13)	Violin Concerto No. 2 (Zino Francescatti)

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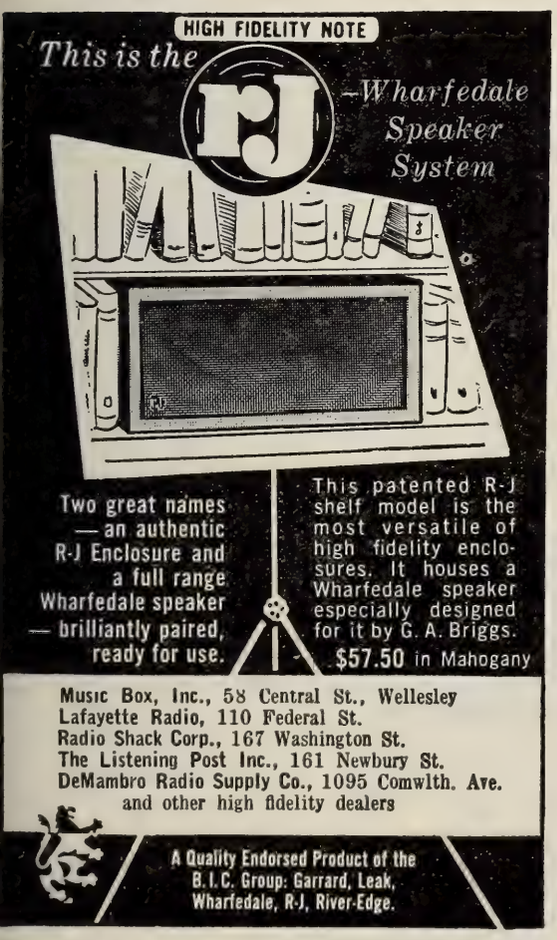
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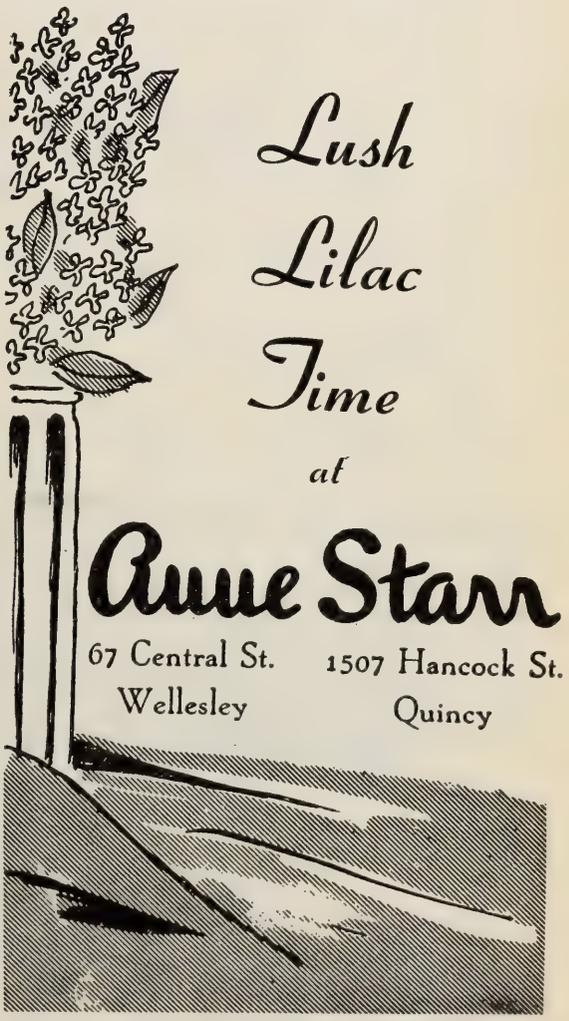
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PROKOFIEFF AS A RUSSIAN ARTIST

Of the two principal composers who have come from Russia in this century, one became a cosmopolitan artist and never returned to the land of his origin. The other tried his fortunes in both East and West, returned and sought to re-establish his Russian roots. Is Prokofieff's music basically Russian? We know that he learned from Russian masters, and that he has felt a blood kinship with his people. We also know from his music, first to last, that he early developed a very definite, personal style, independent of any country or influence, and that his style, throughout the years, has never changed. He matured orchestrally in his last three symphonies, but never lost his lively and engaging fantasy for depiction in ballet, opera or film. He became and remained the principal composer of Soviet Russia. Nicolas Nabokov finds his music also truly Russian: "There exists a powerful interrelation," he writes, "between Prokofieff as an artist, as a human being, and the Russia of today [1951]. In particular his art has served





as a leaven among the younger generation of Soviet composers. In fact, few pages of the early works of Shostakovitch, of Khatchaturian, and of many others, are free from a specific relation to either Prokofieff's methods or his technique. In the Soviet constellation Prokofieff has occupied for a long time the position of an older master (a position shared with Miaskovsky). Hence his works have been regarded as examples of artistic perfection, as objects worthy of imitation, and also as 'signposts' of the progress of Soviet musical culture."

In view of the obvious authority and importance of Prokofieff in his country in his last years, the effrontery of the politically inspired directive of 1948 which instructed him how to compose and how not to compose would be negligible, if it were not also ominous, a threat to the composer of obliteration by nonperformance and nonsupport. The resolution of the Central Committee of the Communist Party which condemned him for having fallen into the error of "formalist" tendencies and Western "bourgeois" influences must have been either prompted by envy of his foremost position among composers in Russia, or simply by ignorance of the real nature of his music. He has never

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been "formalistic" in the sense of adopting a constructive formula such as twelve-tonalism or elaborate counterpoint, obscure to the general listener. Nor has he reflected the ways of Western composers as has, for example, Shostakovitch. On the contrary, his scores have always been transparent in texture, thanks to his craft and his dislike of contrapuntal involvement. His rhythms have always been simplicity itself, his melodies appealing though not conventional.

Since he was denounced on just these points, the denunciation in *Pravda* on February 10, 1948, becomes meaningless to anyone who really knows his music. Every accusation was contrary to fact. He had established himself permanently in Russia since 1939 (after which time he was given no passport); with an evident sympathy for his own people he had composed the ballets on Russian subjects — *Le pas d'acier* and *Sur le Borysthène,* patriotic cantatas for the *Twentieth Anniversary of the October Revolution,* and on the historical *Alexander Nevsky,* the Operas *Semyon Kotko* and *War and Peace,* together of course with music not directly connected with Soviet subjects. When the blow fell he was seriously ill, having just suffered his third heart

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attack. He was evidently obliged to write an open retraction and confess to each of the sins he had not committed. His letter to Khrennikov in which he confesses the error of his ways and promises to do better is a tragic spectacle of the humiliation of the composer whom his Western friends had long known as proud to the point of arrogance, intractable, ruthlessly frank about music, and particularly his own.* These are the outstanding facts about Prokofieff in the description of him by Nicolas Nabokov in *Old Friends and New Music,* the best word picture of him in the English language. It is distressing to read admissions by this usually fearless and defiant artist that he has "caught the infection" (of formalism) "apparently from contact with a number of Western trends"; that he has accepted the "prerequisites" they have laid down for "the return to health of the entire organism of Soviet music." Looking closer we find qualifying clauses which seem to restore the old Prokofieff. He writes before the passage last quoted: "No matter how painful for a number of composers, myself included, it may be, I welcome the Resolution—." In the other quotation we seize upon the word "apparently." Told to write assimilable melody, he endorses the idea. "One must possess special vigilance to keep a melody simple without transforming it into something cheap, saccharine, or imitative," which of course had been a vigilance triumphantly possessed by Prokofieff all along. Told to put more arias and less recitative into his operas, probably in reference

* When, young and unknown in Russia, he met Rachmaninoff in the green room after a recital, he told him that his playing was "not at all bad." When he met Stravinsky, and later Debussy, for the first time, he remarked to each of them that he did not care for their music.



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to *War and Peace,* which is based largely on a narrative text and is actually handled with a fresh mastery of lyrical recitative, he answers tartly that arias freeze the visual action. "I like the stage as such, and I believe that a person who goes to the opera has a right to expect not only aural but visual impressions — or else he would not go to the opera, but to a concert." Prokofieff's letter, needless to say, did not meet with official favor.

There is evidence of his unrepentance a year later. The following incident was reported by Lieutenant-General Walter Bedell Smith ("My Three Years in Moscow," *N. Y. Times,* November 25, 1949):

"At the session where the matter was discussed, Prokofieff, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "

Perhaps it was with the purpose of punishing him further that an official dictum condemned his sincerely intended patriotic opera, *The Life of a Real Person* as "an unpardonable distortion of Soviet Reality," a "base mixture of formalistic habits."

When a proper time had elapsed, namely three years, he was reinstated by the award of the Stalin Prize for the Oratorio *On Guard for Peace* and the Symphonic Suite *Winter Bonfire.* If these honored masterpieces are not already forgotten, let us predict that the Sixth Symphony of 1947, plainly music from the composer's heart and quite unprompted by any "directive," a work which was frowned upon, will outlast them.

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Nabokov tells us that Prokofieff was never particularly interested in politics and never espoused communism as politically desirable. "Prokofieff accepted the Russian Revolution in its 'totality' and saw in the new Russia the logical consequence of the old one, the result of a century-long process of emancipation. He was, and surely still is, a sincere and instinctive Russian patriot, who gives little thought to the question of justice or injustice of the Soviet government and regards its acts as the result of a kind of inexplicable historical necessity. In other words, he is a person whose political thinking never developed and who, not unlike many American artists, believed that his main job was to do his own work and leave political matters and entanglements to others. At the same time he felt very strongly his profound association, or rather his organic tie, with Russia, with the Russian people and Russian culture. Despite his long years abroad and his position as a famous composer in the Western world, he remained essentially Russian, in his habits, his behavior and his art."

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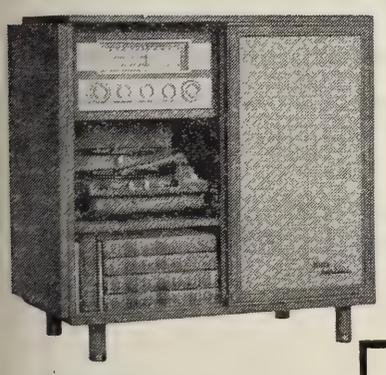
SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the allegro vivace. The subject matter of this movement is as abundant as that of the first movement of the *Eroica,* the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It



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generates excitement in the violins and breaks with energic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The Adagio is built upon a theme first heard from the strings and then from the full choirs in a soft cantabile. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This instrument, used only for reinforcing up to this point, takes on a special coloring. The movement continues its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this Adagio in a special sense: "The power of the musician cannot be grasped otherwise than through

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The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked allegro ma non troppo, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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It has been noted that in all of his even-numbered symphonies,

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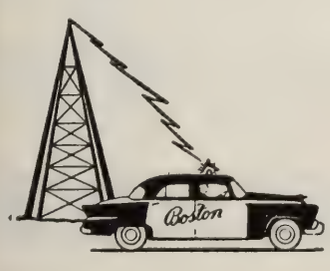
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Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the *"Eroica"* and C minor symphonies, and the *"Appassionata"* Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention *Fidelio* and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the *"Eroica"* and the Fifth, has not lacked

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champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer.

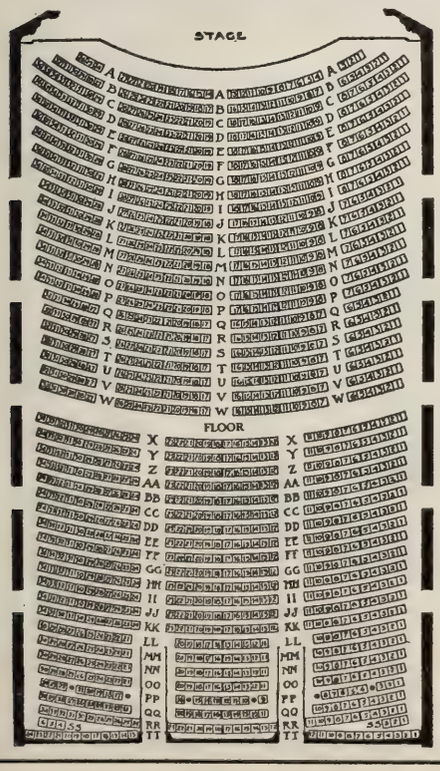
It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their an-

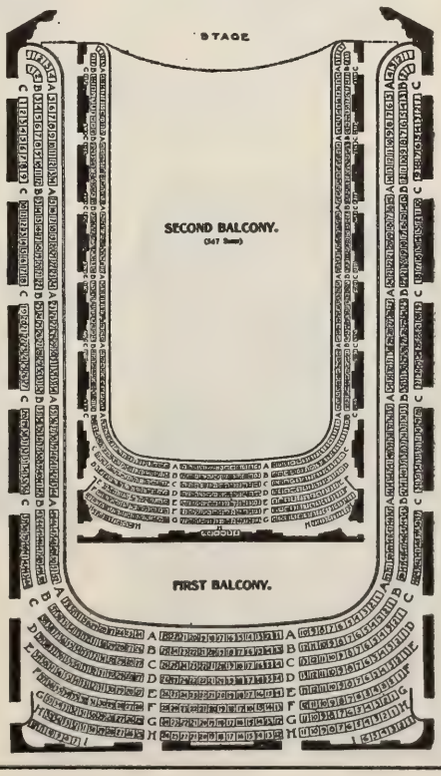
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cestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Bee-

*Beethoven's *Unsterbliche Geliebte*, 1890.

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thoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

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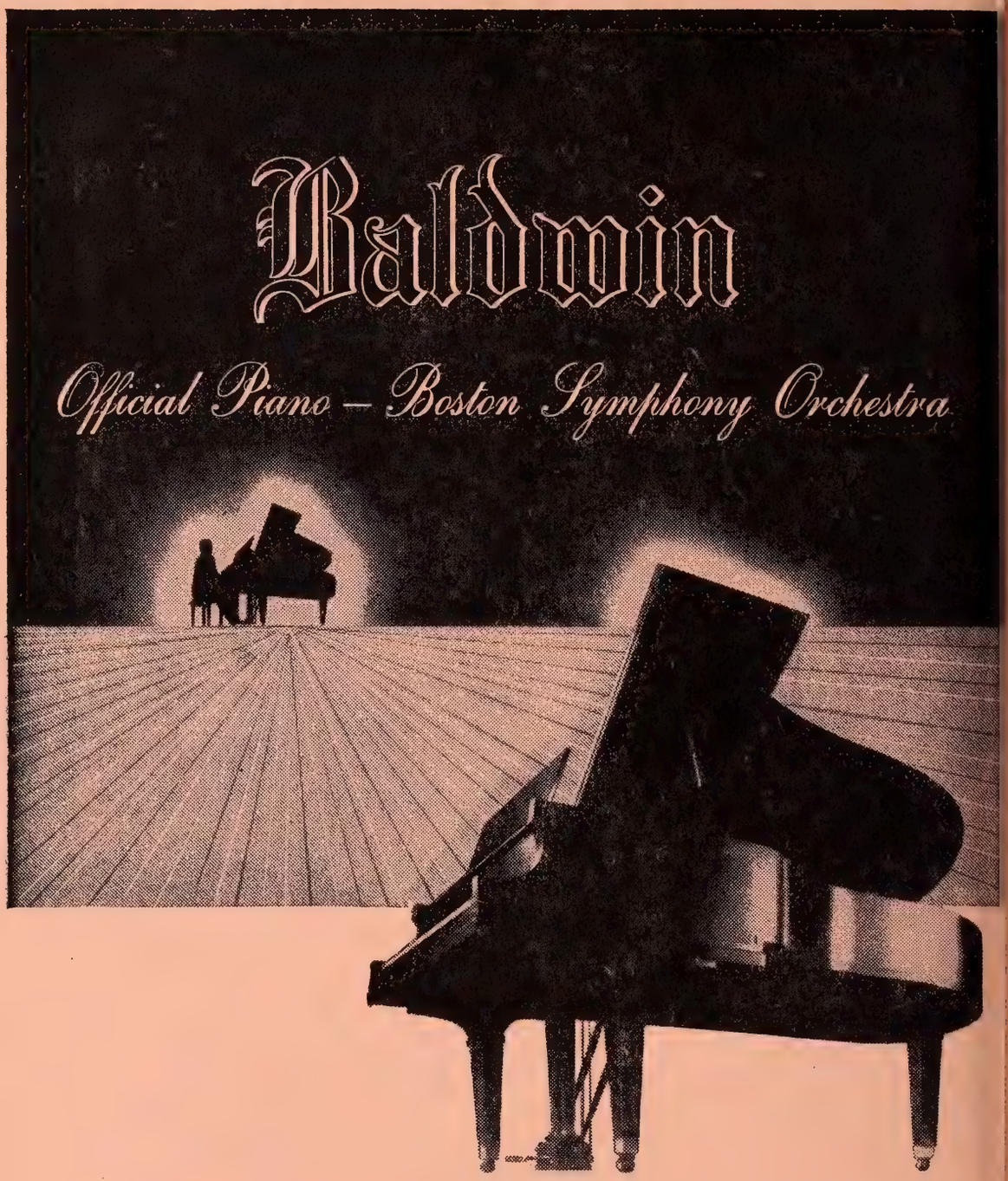
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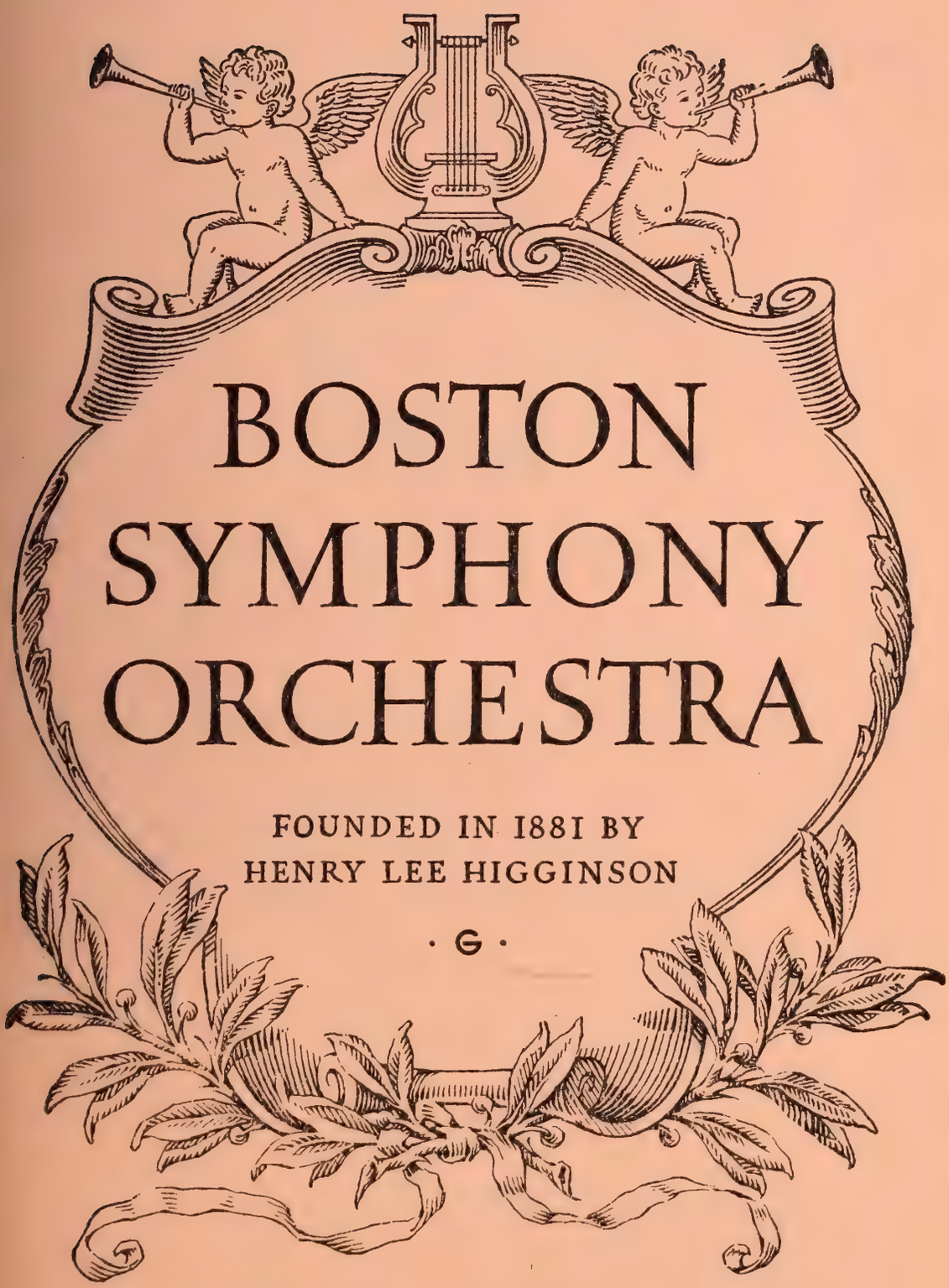
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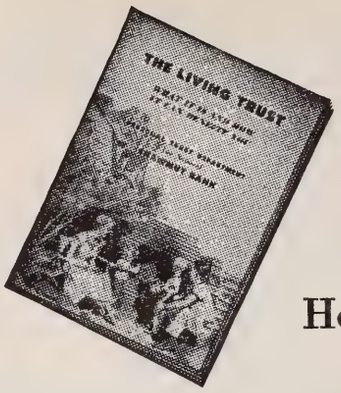
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BERKSHIRE FESTIVAL ANNOUNCEMENT

The plans for the Berkshire Festival of 1957 as announced by Charles Munch will have three new points of interest. Dr. Munch will base his programs on the music of one great composer in each of the six week ends—Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven; he has invited Isaac Stern to perform with him the three great classics among violin concertos, those by Tchaikovsky, Brahms and Beethoven; he will include contemporary as well as past standard works in the programs of each week.

The twentieth season of the Berkshire Festival at Tanglewood will consist of six weeks of concerts between July 3rd and August 11th, with performances each Friday and Saturday evening and each Sunday afternoon. The first two week ends, devoted entirely to the music of Bach and Mozart respectively, will be given by a reduced orchestra in the Theatre-Concert Hall (with the exception of a concert in each week to be given in the Music Shed).

The concerts by the full orchestra in the Shed (July 19–August 11) will have two guest conductors, each leading two concerts—Pierre Monteux and Carl Schuricht. Mr. Schuricht, who will conduct on August 4 and August 10, is known to American music lovers through his recordings and his tour in this country earlier in the season as conductor of the Vienna Philharmonic Orchestra, which visited Boston. Mr. Schuricht has conducted the chief orchestras in nearly every European country and in many of the foremost festivals of Europe. Mr. Monteux, who will conduct on July 20 and July 28, spans a generation in the musical life of the Boston Symphony Orchestra, extending back to his engage-

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ment as its conductor in 1919, an association renewed by his frequent appearances as guest in recent years. His cooperation with Charles Munch in conducting concerts of the transcontinental tour and two European tours has been outstanding. Mr. Monteux makes his sixth visit to Tanglewood in the coming summer.

Mr. Stern, who will be making his fourth visit to Tanglewood, appeared most recently with this Orchestra at the Edinburgh Festival in August, 1956, when he played the Beethoven Concerto with Charles Munch to a capacity audience. During the last few years Mr. Stern has travelled extensively, playing in Russia before this Orchestra. He will be the soloist at the twenty-first pair of concerts in Symphony Hall this season, on April 5 and 6.

During his all-Bach concerts (July 5, 6, 7), Dr. Munch will perform the six Brandenburg concertos, several suites and Part II of the St. Matthew Passion with chorus and soloists, the latter to be presented on Sunday afternoon, July 7, in the Music Shed, with the choruses of Harvard and Radcliffe. The Mozart concerts (July 12, 13, 14) will include the great last three symphonies in E-flat, G minor, and C major, "Jupiter" (to be presented Saturday night in the Music Shed), smaller works and concertos to be performed by the principals of the Boston Symphony Orchestra, and a work for chorus and orchestra conducted by Hugh Ross. The Shed concerts which follow will give Festival audiences, in addition to the three violin concertos mentioned above, an opportunity to hear a representative selection from the composer to which each week is dedicated. The music of Tchaikovsky to be conducted by Charles Munch and Pierre Monteux on July 19, 20, 21, will include at least two of the symphonies, the Serenade for Strings and shorter works. Dr. Munch and Mr. Monteux will again share the conducting of the concerts of the second Shed series (July 26, 27, 28)

(Continued on page 35)

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MOZART.....Overture to "Die Entführung aus dem Serail"

MOZART.....Concerto for Clarinet, in A major, K. 622

I. Allegro
II. Adagio
III. Rondo: Allegro

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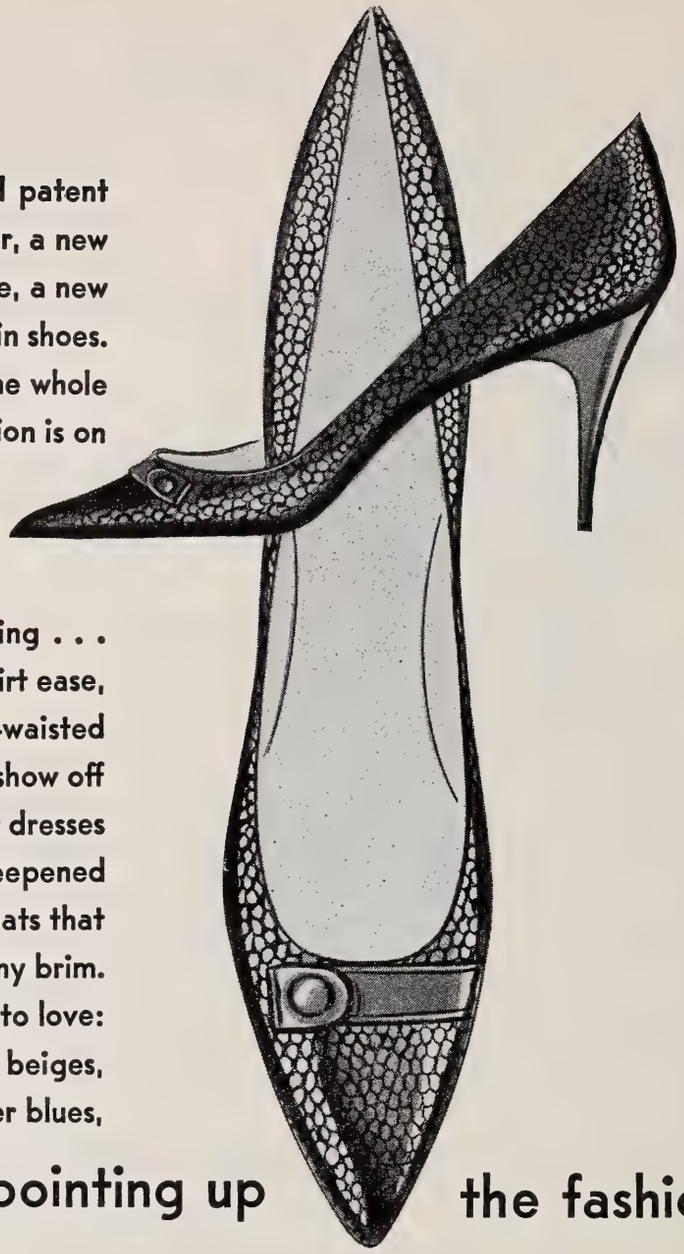
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OVERTURE TO *"DIE ENTFÜHRUNG AUS DEM SERAIL"*

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

"Die Entführung aus dem Serail," translated as "The Abduction from the Seraglio" (or "Harem"), *Singspiel* in three acts, was composed to a text by Gottlob Stephanie, an adaptation from C. F. Bretzner's *"Belmonte und Constanze,"* which, with music by Johann André, had been performed in 1781.

Mozart's *"Die Entführung"* was first performed at Vienna, July 12, 1782. There were innumerable performances in Austria, and in other parts of Europe after Mozart's death. The opera reached this country in 1860, when it was performed in New York by the Brooklyn Operatic School. The first production by the Metropolitan Opera Company took place in the season 1946–1947.

The Overture has been performed at the concerts of the Boston Symphony Orchestra December 22, 1882, February 21, 1895, March 4, 1921, and February 29–March 1, 1952, Leonard Bernstein conducting. The orchestration of the Overture calls for a piccolo (interchangeable with flute in the *Andante* middle section), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, and strings.

"*Die Entführung aus dem Serail*" was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel,* which bears some formal resemblance

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to our operetta. The *Singspiel,* using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of *"Die Entführung,"* which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out music which on the stage and in the pit was so full of verve, sparkle and true dramatic delineation that there was no resisting it.

Mozart was called to account by Christophe Friedrich Bretzner for have stolen his text:

"A certain person by the name of Mozart in Vienna has had the audacity to misuse my drama, *'Belmonte und Constanze,'* as an opera text. I hereby protest most solemnly against this infringement of my rights and reserve the right to take further measures."

But free borrowing was common enough at that time. Mozart him-

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self had already composed the greater part of an *opera buffa* called *"Zaide"* for a project which had been abandoned. *"Zaide"* used a very similar plot of Christians captured, confined in a Turkish *seraglio* and providentially released for a happy ending. His recompense for *"Die Entführung"* consisted of fifty ducats, which, as he remarked to his father, was brought in at the box office before its career was fairly started.

The amusing incidents of the story, the continual hazards of the plot whereby Belmonte and his servant Pedrillo plan to rescue their fiancées from the harem, the scene where Osmin, the overseer of Selim Pasha and the villain of the piece, is plied with wine against his Turkish principles by Pedrillo and rolled off in a wheelbarrow out of harm's way, these lively happenings did much to insure the popular success of *Die Entführung.*

Mozart's opera may well have suggested to Rossini, always his ardent admirer, his own *L'Italiana in Algeri* (1813) with its somewhat similar story. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II,* one of his *Contes Moraux,* published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who

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are nothing more than *"machines caressantes."* He causes to be captured a European girl with intelligence, independence and spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every Oriental custom of abject obedience intrigues and wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks —*"Est il possible qu'un petit nez retroussé renverse les loix d'un empire?"*

This kind of piquant rebellion of Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

In the libretto which Mozart used, written by Stephanie and copied from Bretzner, the escape is foiled at the last moment and the lovers, instead of being executed according to Turkish expectation, are pardoned by their overlord as a point of personal pride and magnanimity, and sent their way: a startling but properly happy ending. In libretto language: "His heart is touched by their sorrow; he nobly forgives and all are set at liberty."

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The tale has been often told how the Emperor Joseph II said to Mozart after the first performance, "Too beautiful for our ears, and far too many notes, my dear Mozart," to which Mozart is said to have replied, "Exactly as many as are necessary, Your Majesty." This is one of those anecdotes which is almost too good to be true – so good, in fact, that it has also been told of Cherubini and Napoleon. True or not, it moved Alfred Einstein to exclaim: "Mozart had clarinets again, as in Paris and Mannheim and Munich, and how he used them! Mozart had 'Turkish music': piccolo, trumpets, timpani, triangle and cymbals; and what color they lend to the Overture, to the Janissary choruses, to Osmin's outbursts of anger, to the drinking duet! – a coloration at once exotic, gay, and menacing."

This little *Singspiel* has been praised far and wide, but nothing has been more apt than a remark by the composer of *Der Freischütz.* This expert in the musical theatre once wrote: "I think I may venture to lay down that in the *Entführung* Mozart's *artist experience* came to maturity, and that his *experience of the world* alone was to lead him to further efforts. The world might look for several operas from him like *Figaro* and *Don Giovanni,* but with the best will possible he could write only one *Entführung.* I seem to perceive in it what the happy years of youth are to every man; their bloom never returns, and the extirpation of their defects carries with it some charms which can never be recaptured."

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CONCERTO FOR CLARINET, IN A MAJOR, K. 622

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

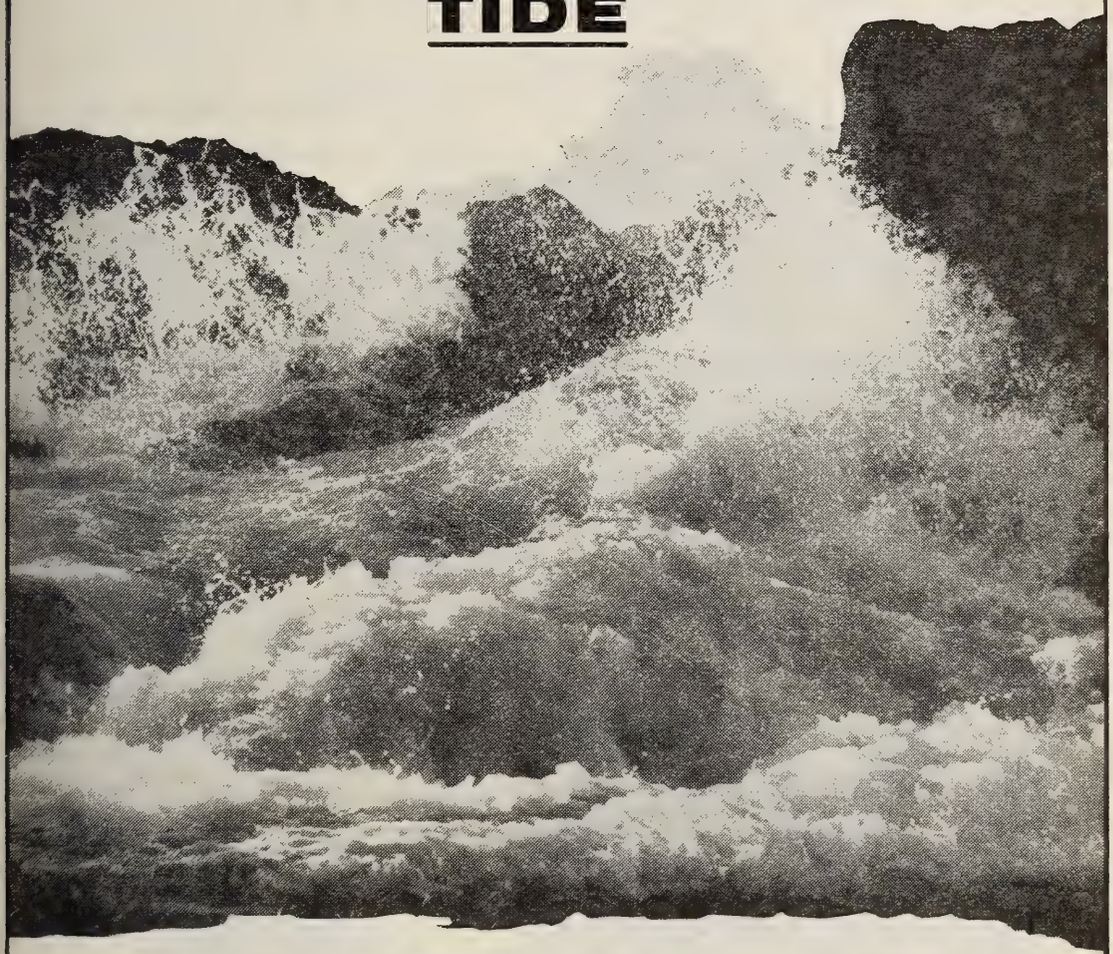
Mozart completed his Concerto for Clarinet in Vienna in September, 1791. The composer indicated in his own catalogue of his works that it was *"für Hrn. Stadler den Ältern."* The original manuscript is lost; the score has survived as a copy once in the possession of Aloys Fuchs. The accompanying orchestra consists of 2 flutes, 2 bassoons, 2 horns, and strings.

The Concerto has been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra March 29–30, 1918, when Albert Sand was the soloist, and November 14–15, 1930, when Victor Polatschek was the soloist.

MOZART was much taken with the possibilities of the clarinet during his last years, in Vienna, as the music he wrote for it eloquently attests. He had become well acquainted with the instrument in Mannheim, Paris, and Munich, and used clarinets in *Idomeneo* in the latter city (1781). Salzburg possessed no clarinet players. But in Vienna the situation was different. There were two Stadler brothers in the Emperor's *"Harmonie"* of eight wind players, both of them accounted excellent clarinetists. Anton, the elder, was working upon the instrument, deepening its range. Mozart was ready to oblige him as a fellow Mason and a close friend. He must also have admired Anton's artistry, for the music he provided was delicately colorful, and not obviously displayful. This music included the Clarinet Quintet of 1789 (K. 581),



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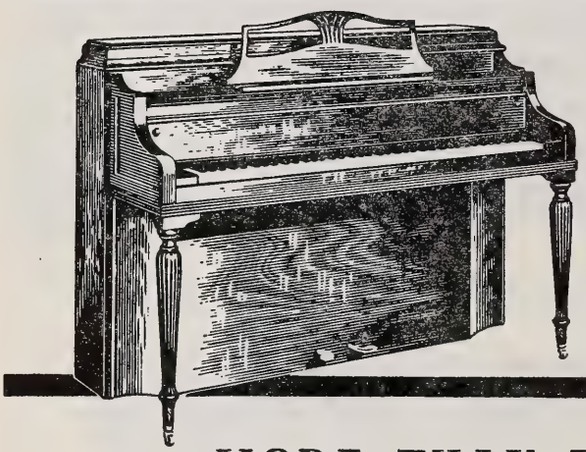
the obbligato parts in *La Clemenza di Tito* (1791), and the Clarinet Concerto of the same year.

This Concerto was Mozart's last for any instrument — he completed it on September 28, about two months before his death. The autograph scores of both the Concerto and the Quintet have disappeared, a circumstance which does not speak well for Stadler's proper regard for them. A few pages in sketch have survived (through André) of a Concerto for the basset horn which are almost identical with the first movement of the Clarinet Concerto, except that it is in the key of G, and meets the lower range of that instrument. This was probably written in 1789 for Anton Stadler, and has the Koechel numbering 584b.

There is evidence that the Clarinet Concerto in A, as it has survived in publication, has been altered to accommodate the normal instrument in A. It is believed that Mozart may have written the Concerto with an extended lower range for Stadler's instrument at the time, and that certain passages were subsequently raised an octave for practical uses when the Concerto was published in 1801.*

The difficulties of the solo part in the Clarinet Concerto are not

* Boris Goldovsky, in a recent Lowell Institute lecture, has demonstrated this by having a basset horn reproduce the low notes of the presumably original score.



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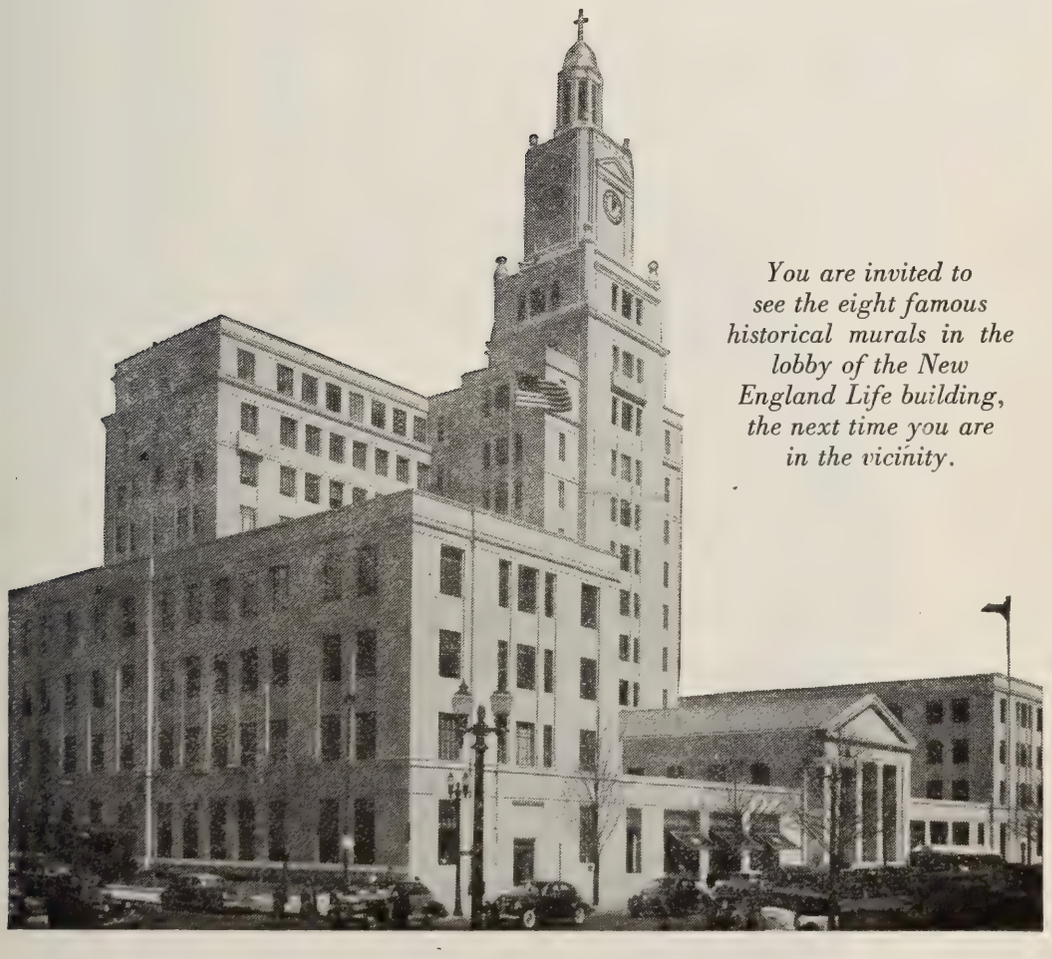
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vaunted in a way to exhibit virtuosity, but lie in the subtleties of swift running passages, the adroit play of color set off against the strings. The Concerto has a marked similarity in treatment with the Quintet, the "Stadler Quintet," as Mozart called it. In both works an independently balanced string quartet, no mere accompaniment, is finely matched with the color of the dulcet partner, never taking a subordinate place. The quartet is always delicately paired with the solo instrument. In the Concerto, the flutes, bassoons and horns are seldom used except in the ritornelli, the tutti passages thus making a delightful alternation with the delicate "quintet."

Anton Stadler has been given uncomplimentary adjectives by most of Mozart's biographers, from the evidence of the earliest ones, Nissen and Jahn, that he was an unscrupulous borrower, profiting by his friend's amiable generosity. Sophie Haibl (Mozart's sister-in-law) is quoted by Nissen as referring to Mozart's false friends, secret bloodsuckers and worthless people who served only to amuse him at the table and intercourse with whom injured his reputation." Jahn names the elder Stadler as the "the worst of this set," who often borrowed from him. At one time, when Mozart was without cash, he took two valuable repeater watches, pawned them, and kept the tickets. Philip

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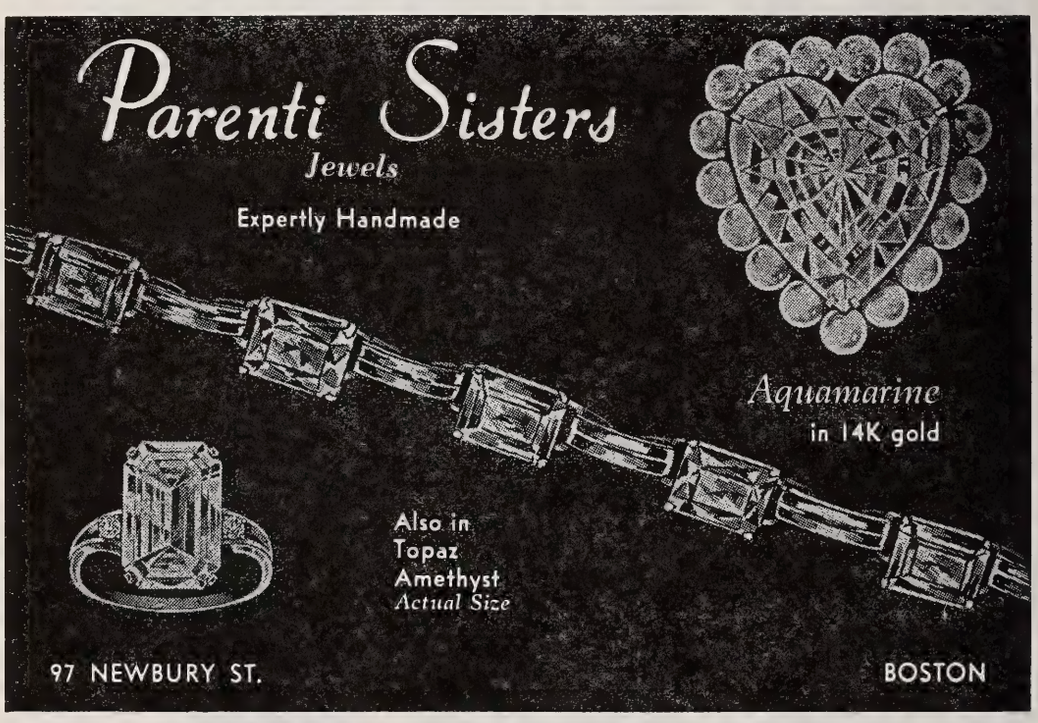
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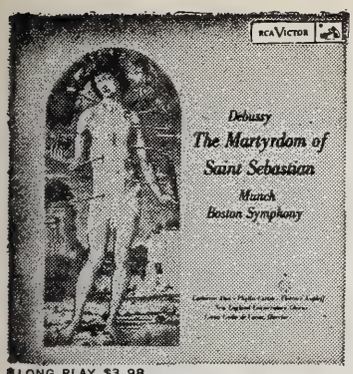
Hale wrote in his notes on the Clarinet Concerto: "After Mozart's death, Stadler's debt of 500 florins 'without bond' was recorded in the scanty list of Mozart's possessions. More than once Stadler took advantage of Mozart's good nature and weakness. When he would give a concert in Prague, Mozart not only provided him with this Concerto, but with money for the journey and letters of recommendation. Stadler was one of Schikaneder's riotous company when Mozart was composing *The Magic Flute;* a toss-pot, a reckless liver, as well as a sponge in money matters."

Stadler was thus indebted to his friend and fellow Mason for ready money as well as for some immortal music and the opportunity to play it to his own advantage. On the other hand, Stadler improved the possibilities for subtlety in the instrument then coming into vogue and must be admitted to have inspired music to the exceeding advantage of posterity. It should be borne in mind that Mozart was a free borrower as well as a free lender; other of his brother Masons, such as Michael Puchburg, supplied him frequently with funds without



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any confident expectation of repayment. Mozart loved the good things of life — parties, dancing, wine, billiards, but above all fine clothes. This last extravagance particularly seems to have kept a hole in his pocket.

Albert Einstein has written about the Clarinet Concerto: "The greatness and the transcendent beauty of this work are such as its high Köchel number would lead us to expect. One almost has the impression that Mozart felt impelled to express again, in greater and dramatically animated form, what he had already expressed in more lyric form in the domain of chamber music, in the Stadler Quintet. The first movement is from beginning to end in Mozart's last style, informed throughout by the closest relation between the soloist and the orchestra, and by the utmost possible vitality in the orchestral portion itself, as may be observed by following simply the play of the two violins in dialogue. Significantly, in this work the basses are sometimes separated from the 'cellos; in the Adagio, a counterpart to the Larghetto of the Quintet, there are passages of transparent sonority in which the contrabass is silent. And how all the registers of the solo



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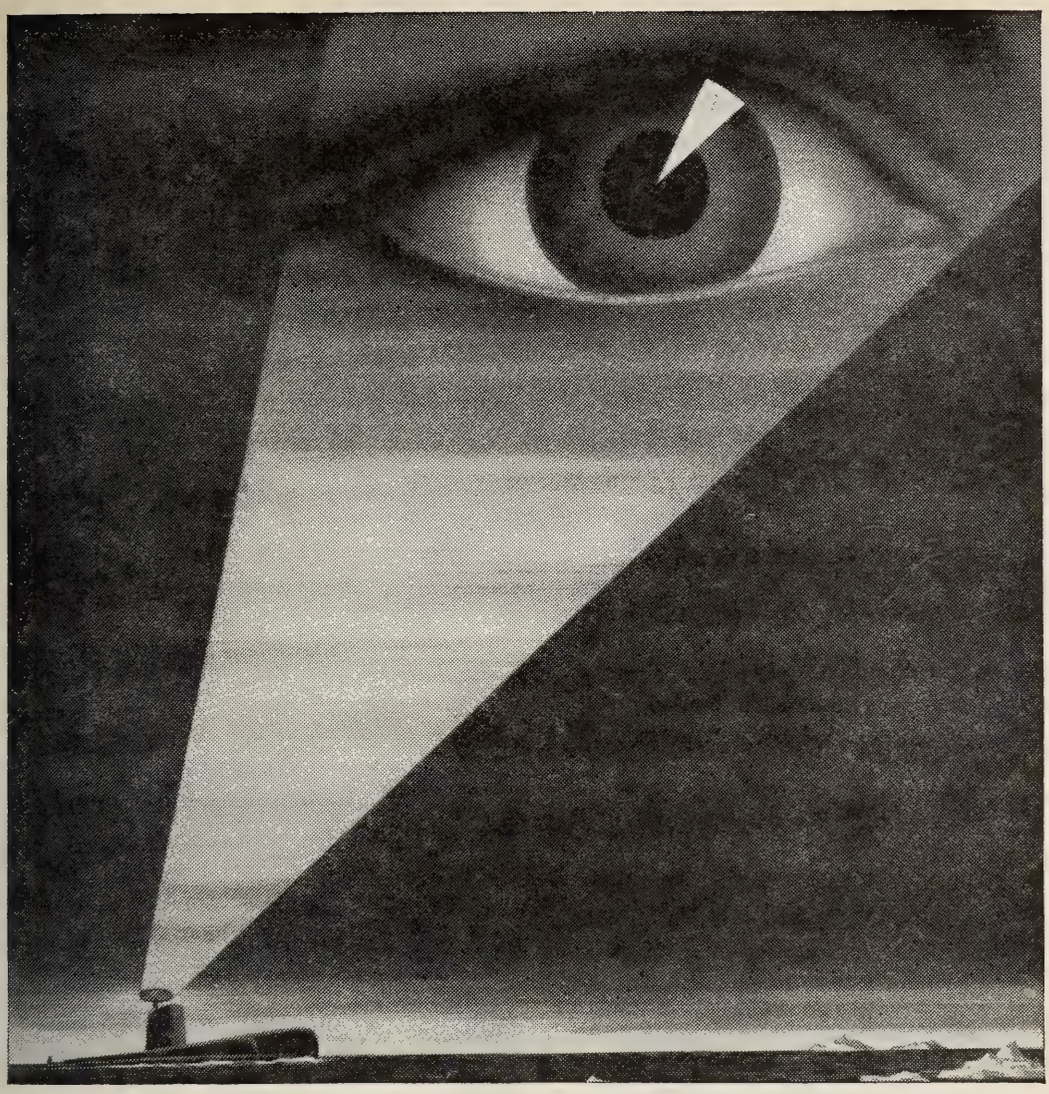
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GINO CIOFFI

Gino Cioffi, born in Naples, studied in the Conservatory there and at the age of seventeen began his career as clarinetist, playing in the opera and symphony orchestras of Italy. In the United States he has been first clarinet in the orchestras of Cleveland, Pittsburgh, and New York (Philharmonic and NBC Orchestras and the Metropolitan Opera Orchestra). He joined the Boston Symphony Orchestra as its principal clarinet in 1950.

Mr. Cioffi adds a cadenza of his own composition in the slow movement of Mozart's Concerto.



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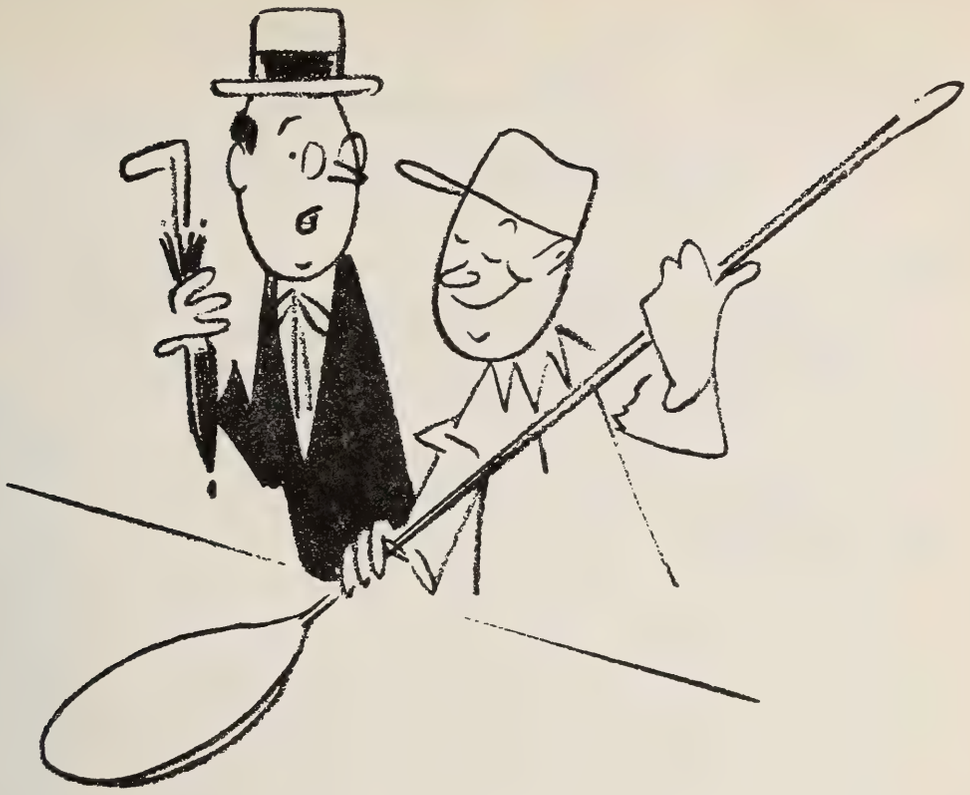
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SPECULATIONS ON MOZART

By GEORGE BERNARD SHAW

(From "Shaw on Music," Doubleday Anchor Books)

MANY Mozart worshippers cannot bear to be told that their hero was not the founder of a dynasty. But in art the highest success is to be the last of your race, not the first. Anybody, almost, can make a beginning: the difficulty is to make an end — to do what cannot be bettered.

For instance, if the beginner were to be ranked above the consummator, we should, in literary fiction, have to place Captain Mayne Reid, who certainly struck a new vein, above Dickens, who simply took the novel as he found it, and achieved the feat of compelling his successor (whoever he may be) either to create quite another sort of novel, or else to fall behind his predecessor as at best a superfluous imitator. Surely, if so great a composer as Haydn could say, out of his greatness as a man, "I am not the best of my school, though I was the

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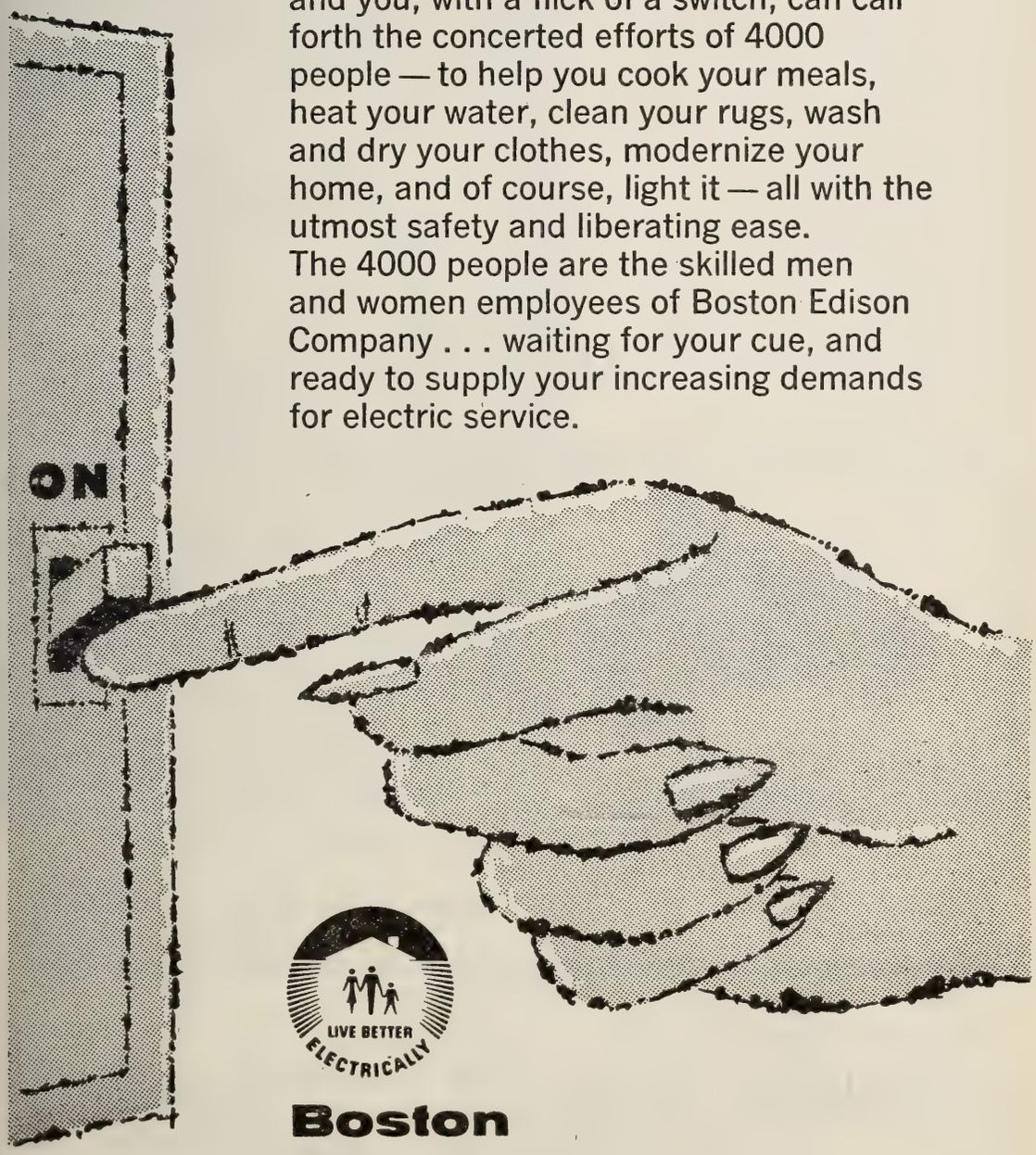
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first," Mozart's worshippers can afford to acknowledge, with equal gladness of spirit, that their hero was not the first, though he was the best. It is always like that. Praxiteles, Raphael and Co. have great men for their pioneers, and only fools for their followers. . . .

For my own part, if I do not care to rhapsodize much about Mozart, it is because I am so violently prepossessed in his favor that I am capable of supplying any possible deficiency in his work by my imagination. Gounod has devoutly declared that *Don Giovanni* has been to him all his life a revelation of perfection, a miracle, a work without fault. I smile indulgently at Gounod, since I cannot afford to give myself away so generously (there being, no doubt, less of me); but I am afraid my fundamental attitude towards Mozart is the same as his. In my small-boyhood I by good luck had an opportunity of learning the *Don* thoroughly, and if it were only for the sense of the value of fine workmanship which I gained from it, I should still esteem that lesson the most important part of my education. Indeed, it educated me artistically in all sorts of ways, and disqualified me only in one — that of criticizing Mozart fairly. Everyone appears a sentimental, hysterical bungler in comparison when anything brings his finest work vividly back to me. . . .



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In the ardent regions where all the rest are excited and vehement, Mozart alone is completely self-possessed; where they are clutching their bars with a grip of iron and forging them with Cyclopean blows, his gentleness of touch never deserts him: he is considerate, economical, practical under the same pressure of inspiration that throws your Titan



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(Continued from page 4)

with special emphasis on the works of Berlioz. On Saturday, July 27, Dr. Munch wil perform Berlioz' "L'Enfance du Christ" with chorus and soloists, and other programs will include the Fantastic Symphony, "Harold in Italy" and excerpts from "Romeo and Juliet." The week end of August 2, 3, 4, will contain some of the greatest works of Brahms —two symphonies, the Variations on a Theme of Haydn, the Tragic Overture and of course the Violin Concerto. Carl Schuricht will conduct one concert in this series, as well as one concert in the final Beethoven week end (August 9, 10, 11). The Festival will close on Sunday afternoon, August 11, with a performance by Charles Munch of Beethoven's Ninth Symphony.

A series of chamber music concerts will be presented in the Theatre-Concert Hall on six Wednesday evenings—July 3, 10, 17, 24, 31 and August 7, the particulars to be announced later.

Subscriptions for the Festival are being taken at the Festival Office, in Symphony Hall, where a descriptive circular with further information may be had on request.

• •

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On February 13, shortly after the initial performance of Sir William Walton's new Cello Concerto at the Boston Symphony concerts, it was performed by Mr. Piatigorsky and the B. B. C. Orchestra in the Festival Hall, London, under the direction of Sir Malcolm Sargent.

It is a pleasure to report a more than warm welcome for the new Concerto. Ernest Newman wrote: "This is not a concerto in the older and commoner sense of the term. It is new both in form and spirit: not only do the solo instrument and the orchestra stand in a novel relation to each other but the work is curiously one and indivisible from beginning to end. . . . We are happy to be able to congratulate Walton on a masterly intellectual and emotional achievement."

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into convulsions. This is the secret of his unpopularity with Titan fanciers. . . .

With Mozart you are safe from inebriety. Hurry, excitement, eagerness, loss of consideration, are to him purely comic or vicious states of mind: he gives us Monostatos and the Queen of Night on the stage, but not in his chamber music. Now it happens that I have, deep in my nature, which is quite as deep as the average rainfall in England, a frightful contempt for your Queens of Night and Titans and their like. The true Parnassian air acts on these people like oxygen on a mouse; it first excites them, and then kills them. Give me the artist who breathes it like a native, and goes about his work in it as quietly as a common man goes about his ordinary business. Mozart did so; and that is why I like him. Even if I did not, I should pretend to; for a taste for his music is a mark of caste among musicians, and should be worn, like a tall hat, by the amateur who wishes to pass for a true Brahmin.

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A HERO'S LIFE

By Eric Blom

(When Willem Mengelberg conducted the B. B. C. Symphony Orchestra in Strauss's "Ein Heldenleben" on November 4, 1936, the noted English critic and editor of the new edition of Grove's Dictionary provided the following "Introduction" for the program.)

Even those of us who were children at the time still vividly remember the shock the first appearance of Richard Strauss's *Ein Heldenleben* gave the musical world in 1899 — so vividly that we ask ourselves whether it can really have been as long ago as all that. Much music has streamed past us since then, and it has carried so much strange flotsam and jetsam that one begins to find it a little difficult to see what exactly there was about this symphonic poem — a symphonic poem, after all, much like many another that had gone before — that





caused so much consternation. Was it that Strauss made the gentle wood-wind instruments play with such asperity in the "opponents" section? Was it the extreme capriciousness of the part for the solo violin, from which formally polished concertos had accustomed us to expect nothing baser than serenity and nobility? It seems incredible, now we have been well taught that the transmission of beauty need not be the sole aim of music. Even the frightful and almost unbearably prolonged noise of the "battle" section we have come to accept as part of a scheme in which, all things considered, it could not have been very different.

Any criticisms made on such grounds now seem almost comically incomprehensible, and though after thirty-seven years *Ein Heldenleben* is to be presented by the conductor to whom it was dedicated — for it was inscribed to Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam — and will thus appear to us like a work of yesteryear, we shall wonder where all the objections to its extreme "modernity" can have come from and feel that to apologize for its "daring" idiom would be ridiculous.

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Still, there is something else about *Ein Heldenleben* that offends many listeners and requires putting in its place. It is not anything for which one would make excuses, for Strauss, take him or leave him, is too big a musical figure for that; but it is something that appeared so disconcertingly new and, if you like, shows such a deficiency in taste that it had better be reconsidered for a moment in the light of other music of not dissimilar tendencies from which it seems to differ strikingly in one particular aspect.

The difference is, of course, that whereas the practice of other composers of symphonic poems, and Strauss's own practice elsewhere, is to choose some literary or historical subject for a program, the composer here writes with the most brazen frankness about himself. Perhaps few people would have taken offence if he had not called a work that was obviously and confessedly autobiographical "A Hero's Life." Even the most self-satisfied autobiographers, the Cellinis and Pepyses and Casanovas, had never explicitly called themselves heroes, whatever they



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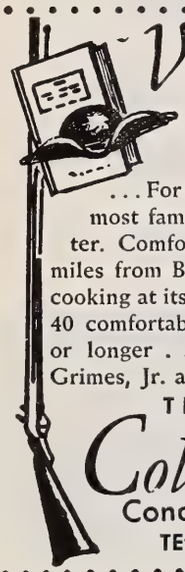
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might have thought or implied, and to write such grandiloquent music about oneself was felt to be too much of a good thing.

Well, Strauss's bigness as a creative musician is not the only reason for not making excuses. In a sense there *is* no excuse, and if taste is the criterion, it is beside the point for enthusiastic apologists like Richard Specht to say that there is no reason for regarding Strauss as less fascinating and significant a figure than Coriolanus or Egmont. Be that as it may, many greater people than Coriolanus, Egmont or Strauss have refrained from calling themselves the heroes of their works.

But stay! Here we come to the point. I was going to say they refrained from writing about themselves. That would, of course, have been flagrantly untrue. For in a sense everybody who ever puts pen to paper writes incessantly and exclusively about himself — and music-paper is no exception. What Beethoven felt when he composed his "Coriolanus" overture or his "Egmont" music tells us nothing that is vital about these historical figures, but very much about Beethoven himself as a musical personality. And so with Strauss or anybody else. Except for outward details — so far as music can convey them — we learn little more about Strauss from *Ein Heldenleben* than we do from



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Don Juan or *Don Quixote,* for however graphically he may depict these characters, the inwardness of his music reflects not their souls but his own. There can be no offence, then, in this musical autobiography of his so far as the music itself is concerned, though we might say that it would have been more becoming if he had called the work *Ein Musikerleben.* It would then have been left to us to say who is the hero, very much as we say it of the outstanding character in a novel. And, the musician whose career is described here being a remarkable artistic personality, it would have been understood who the true hero was, just as, although Thackeray goes out of his way to describe Vanity Fair as "a novel without a hero," we are quite well aware that there is one after all, and that he is the author.

No, it was not a new thing in 1899, much less a shocking one, that a symphonic poem should glorify its own maker. All works of art do that to the extent of their æsthetic value. The shock lay simply in the title,

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and it was a little Strauss's own fault if *Ein Heldenleben* was regarded as in a way his vanity fair. But his lapse does not affect the music; that must stand or fall by its own quality.

Brahms, Vivaldi, Strauss or anybody else — it is all much the same in the last resort: they can only be musical autobiographers, and because all artists are that, art has and will continue to have a diversity as endless as that of the human characters who create it.

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"EIN HELDENLEBEN" ("A HERO'S LIFE") TONE POEM, *Op.* 40

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

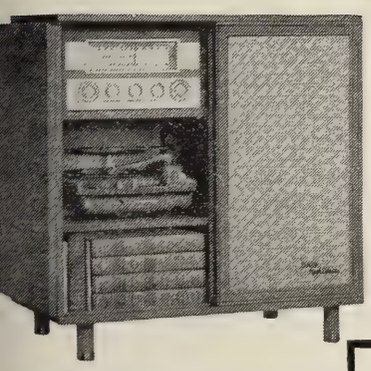
From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The orchestration is lavish: 3 flutes and piccolo, 3 or 4 oboes, and English horn, clarinet in E-flat, 2 clarinets in B-flat, bass clarinet, 3 bassoons and double-bassoon, 8 horns, 5 trumpets, 3 trombones, tenor tuba, bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, 2 harps, and strings (much divided).

The first performance in America was by the Chicago Orchestra, Theodore Thomas conducting, March 9, 1900. The first performance by this orchestra was on December 6, 1901.

The score divides into six parts:

The Hero — The Hero's Adversaries — The Hero's Helpmate — The Hero's Battlefield — The Hero's Works of Peace — The Hero's Release from the World, and the Fulfillment of his Life.



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As *Don Quixote* is an extension of the variation form, and *Till* maintains the skeleton of a rondo, *Ein Heldenleben* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. — The Hero's principal theme is stated at once by the horns and strings — broad and sweeping with wide skips — full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture becomes still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

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II. The Hero's Adversaries. — This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music — the case of Wagner and his Beckmesser.

III. The Hero's Helpmate. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra

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builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. The Hero's Works of Peace. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung.* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

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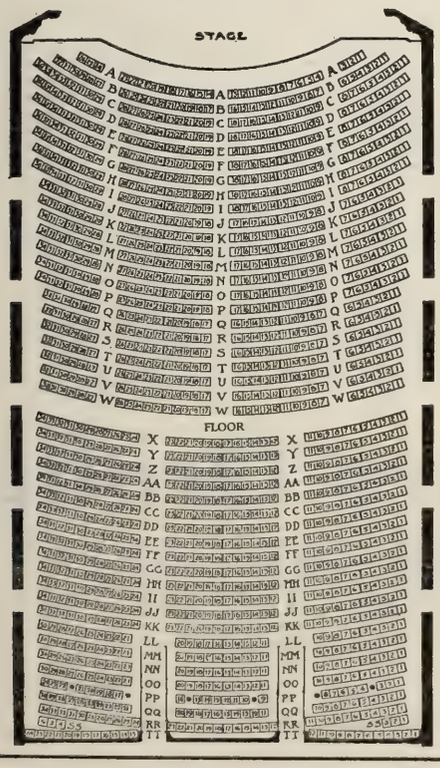
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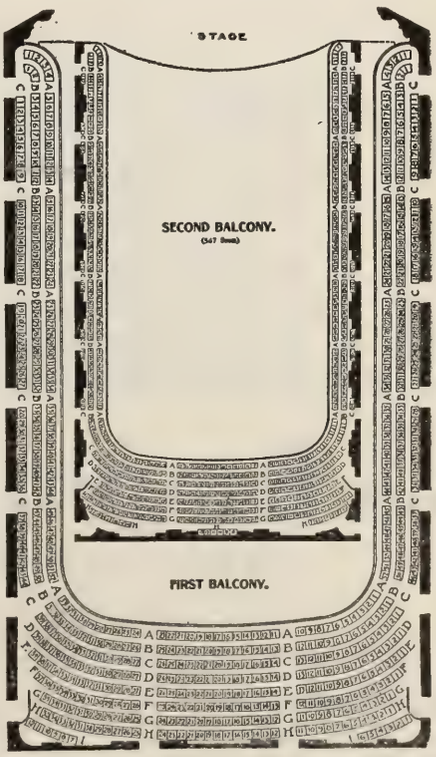
VI. The Hero's Release from the World, and the Fulfillment of His Life. — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has as last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

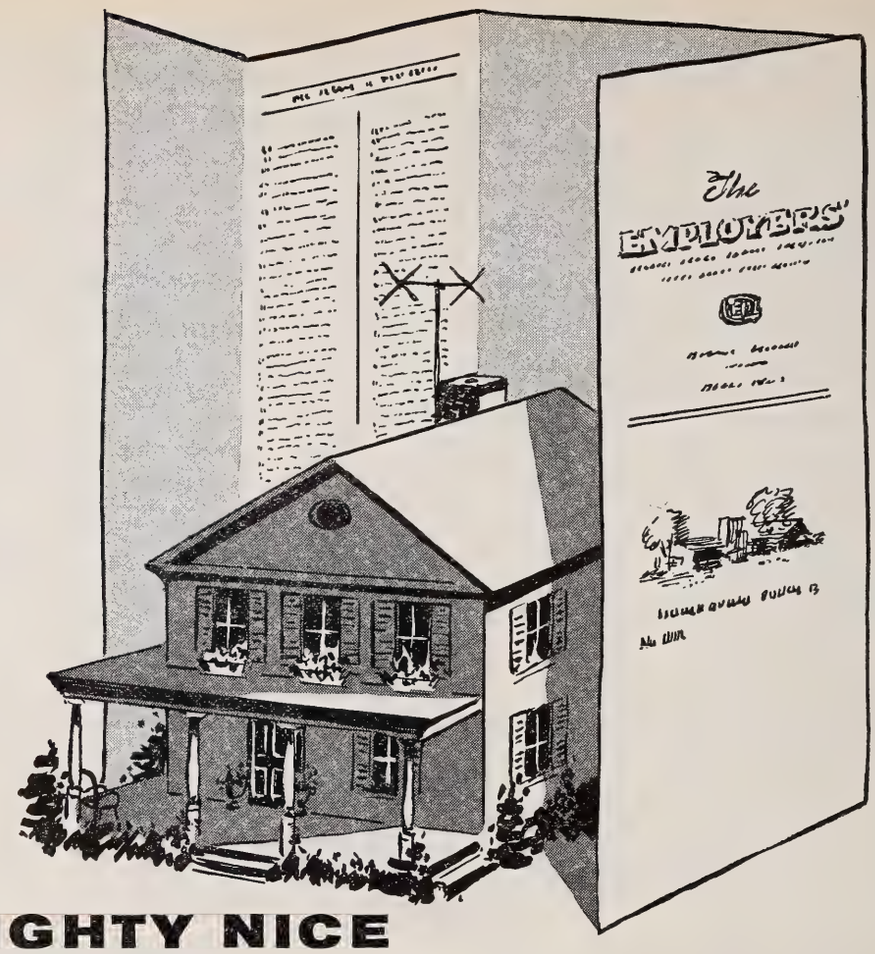
Strauss's audiences and critics have too long been bothered by the evidence of the allusion listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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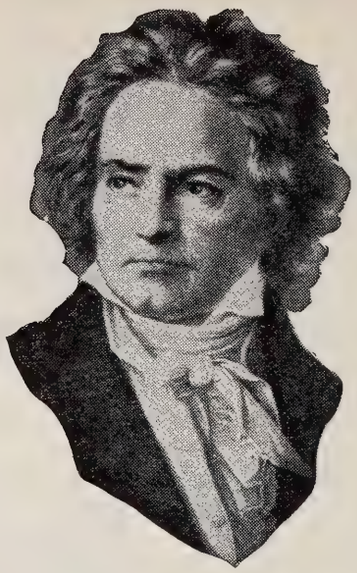
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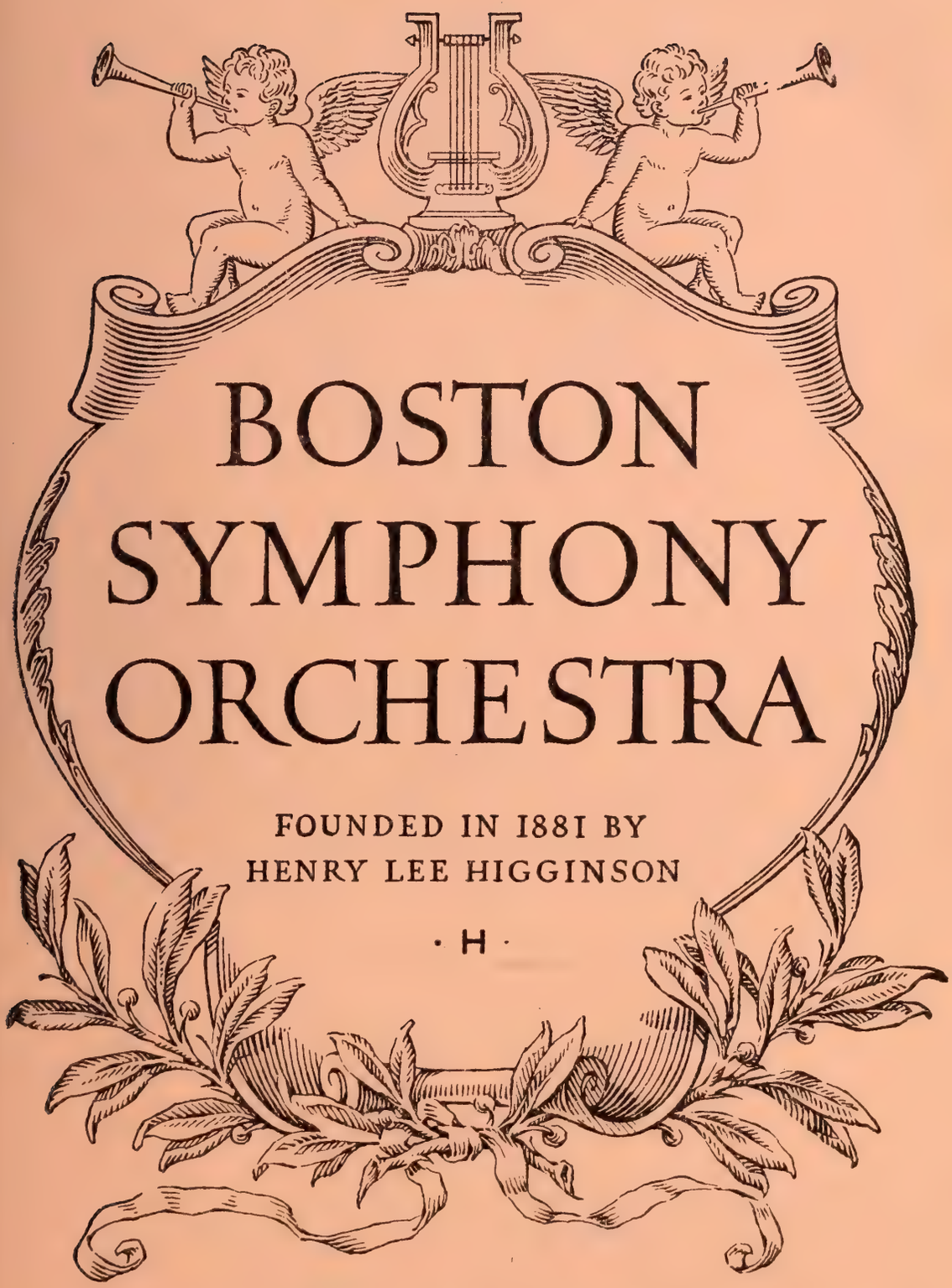
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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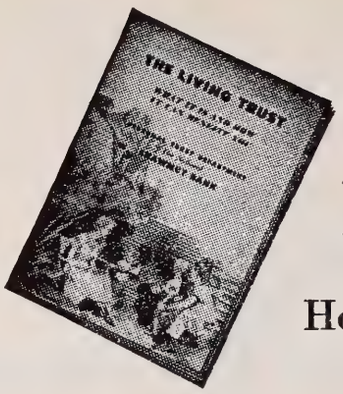
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Danny Kaye and the Boston Symphony Orchestra

Concerts in April

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* *

JEAN MARTINON

Jean Martinon was born in Lyons, France, January 10, 1910. He studied at the Conservatory in Lyons and later in the Conservatory of Paris. The violin was the instrument of his choice but composition his principal pursuit, Albert Roussel his principal *"maître."* He has devoted himself to conducting in recent years and is at present the conductor of the *Concerts Lamoureux* in Paris, where he has conducted other orchestras. He has traveled widely as guest conductor in Europe—England, Italy, Germany, Spain, Holland, Poland. His travels have extended as far as Japan, Australia and South America. His present tour which opened in Montreal will take him again to South America.

Before the war, Martinon composed a *Symphoniette* (1935) and a Symphony in C major (1934–36). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs,* a choral work with narrator, based on Psalms 136 and 137 of the Vulgate. This was awarded in 1946 the *Grand Prix de Composition de la Ville de Paris.* Also in the time of his captivity he wrote *Absolve Domine* for men's chorus and orchestra (1940), and

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in a lighter vein, *Musique d'exil,* an experiment in jazz rhythms.

He wrote *Hymne à la vie* after his liberation, which took place in 1942. After the war he composed a *Concerto lyrique* for string quartet and orchestra, an "Irish" Symphony, and a *Concerto giocoso* for violin and orchestra. A String Quartet took the Béla Bartók Prize in 1948. His first venture in the field of opera is *Hécube* to a libretto of Serge Moreau based on Euripides, which has been recently staged in Strasbourg.

• •

DANNY KAYE AND THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, which has sometimes been accused of adhering to its traditions, has for once clearly broken precedent by inviting a famous celebrity from another world to "conduct" as guest.

This first meeting of a great institution and a man who is himself an institution is called, for want of a better word, or rather because it falls into no category, an "Open Rehearsal."

The "program" cannot be announced for two reasons: one is that certain additional surprises, hopefully planned for, are not yet certainties; the other reason is that just what will happen in this strange encounter is unpredictable, nor will the management assume any responsibility. Since the participants themselves are not clear on the point, it will surely be *ad lib* and probably unusual in the highest degree.

Mr. Kaye has most generously offered his talents for the benefit of the Orchestra's Pension Fund.

The time will be Wednesday evening, April 3, from 7:00 to 8:30, the place Symphony Hall. Tickets are now on sale at the Box Office from $2.50 to $5.50.

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(Continued on page 35)



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HANDEL . . . . . Concerto Grosso for String Orchestra in A major, *Op.* 6, No. 11
Andante larghetto e staccato
Allegro
Largo e staccato — Andante
Allegro

SCHUMANN . . . . . Symphony No. 1, in B-flat major, *Op.* 38
I. Andante un poco maestoso; allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

INTERMISSION

MARTINON . . . . . Hymne à la Vie, *Op.* 37
Prélude — Mouvement perpétuel — Hymne

STRAVINSKY . . . . . Suite from the Ballet, "L'Oiseau de Feu"
Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
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Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739.

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THE Eleventh Concerto, which has not a cloud in its course, opens with a broad, striding theme in common time. Phrases for the full orchestra alternate with passages for the violin solo, or a curious pattern of repeated notes increasing in value from eighths to sixty-fourths. The second movement is a nimble fugato for the full strings. The andante, which follows a six-bar bridge, *largo e staccato,* develops an aria-like theme with alternate concertino and considerable embroidery by the solo violin. The final allegro likewise turns to the concertino group, and gives the concert-master even more passage work. A variant of bird-like trills is an added touch to a carefree concerto.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these Concerti grossi. Both composers based their style upon Italian models, whence instrumental music all

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derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the Kapellmeister at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the Concerti were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar,

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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DID YOU KNOW that jazz — perhaps this country's most successful musical export to Europe — has not always received a cordial transatlantic welcome . . . that, for example, the people of Mohall, Eire, held an anti-jazz parade in 1933, with banners inscribed, "Down with jazz and paganism!". . . that the enraged citizens also denounced the Irish Finance Minister for his tolerance of jazz in the programs of the state radio?

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grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality." (The present editor takes exception to this remark, stoutly endorsing each of the twelve — indeed the greater part of each of the twelve.)

Indeed Handel turned out his concertos with great fluency. Besides the twelve concerti grossi there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios (*Saul, Israel in Egypt,* and his setting of Dryden's *Ode for St. Cecilia's Day* were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the Concerti grossi by subscription in the following year — "at two guineas the twelve," wrote Burney.

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A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the Concertino, consisting in the concerti grossi of two violins and 'cello who in turn must control the body of the orchestra, the *ripieno* or concerto grosso, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the differ-



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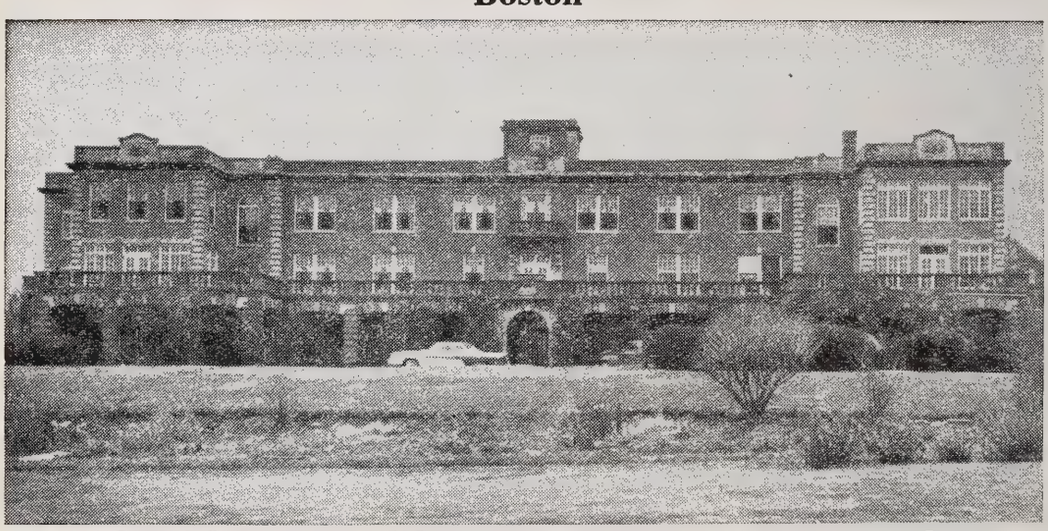
ent bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the Concertino and of the Grosso.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an





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appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for a premature attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his



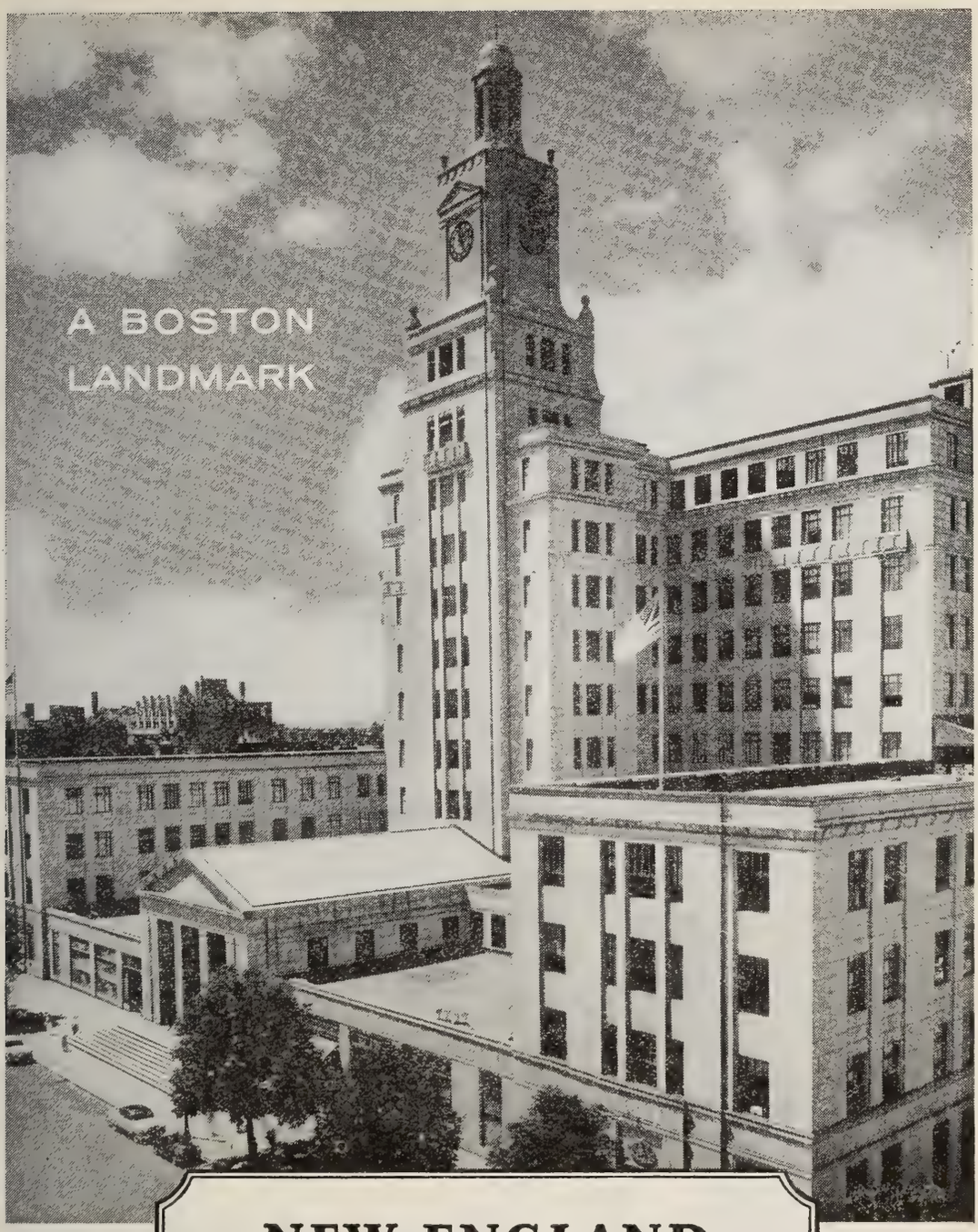
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first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] – Today, Monday, Robert has about finished his symphony; it has been composed mostly at night – my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."*

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*

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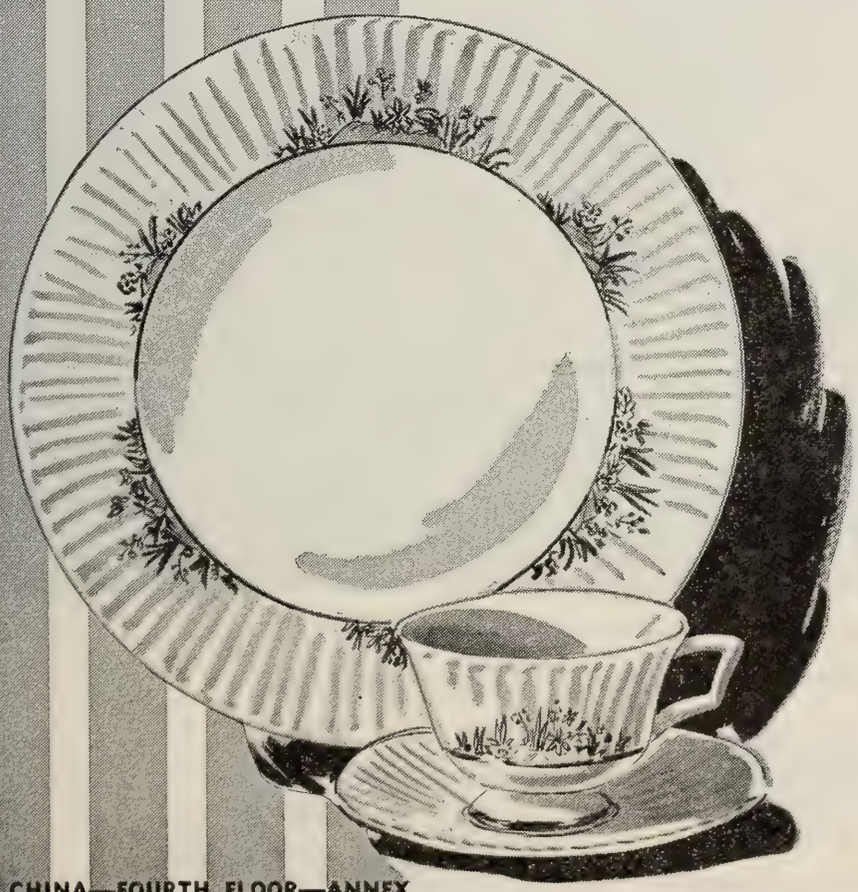
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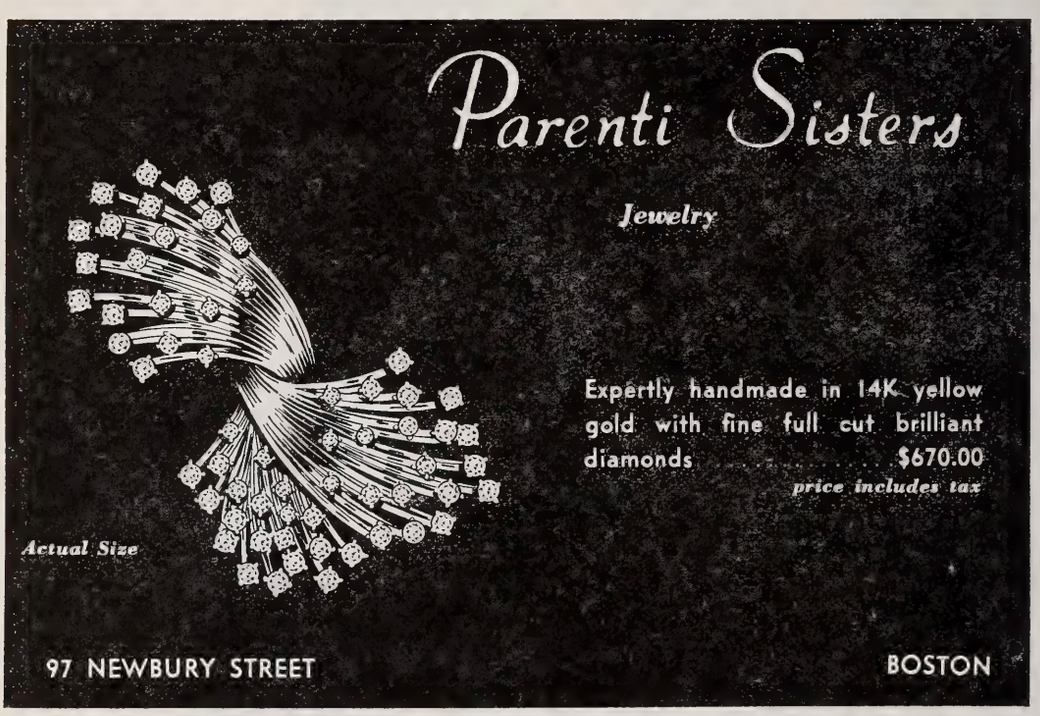
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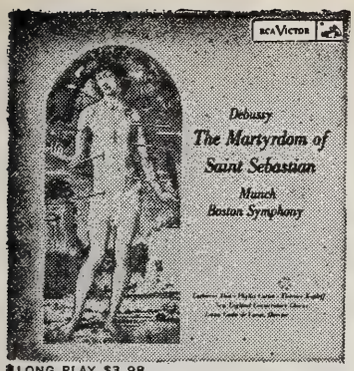
CHINA—FOURTH FLOOR—ANNEX

Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I



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should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband!



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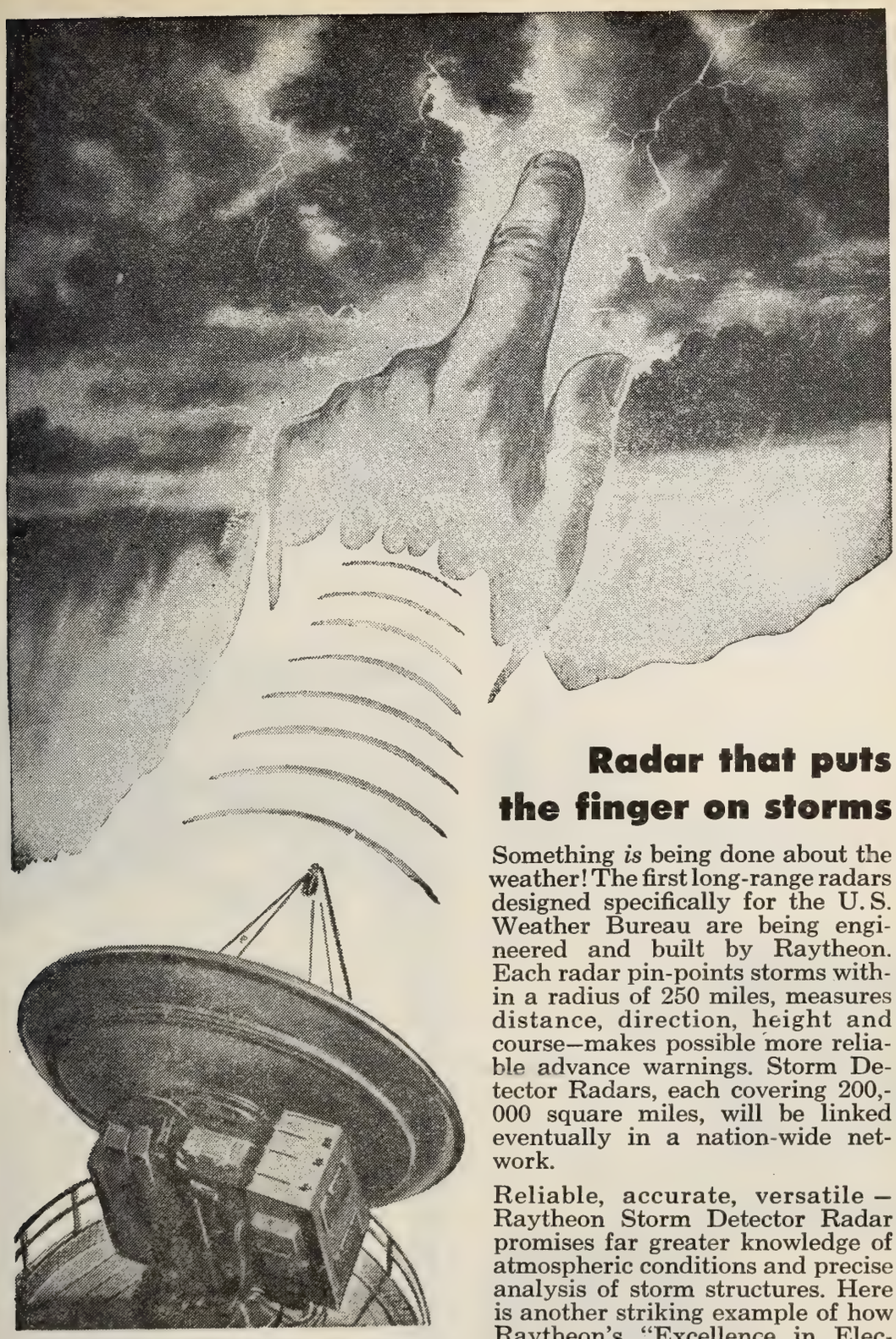
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If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most



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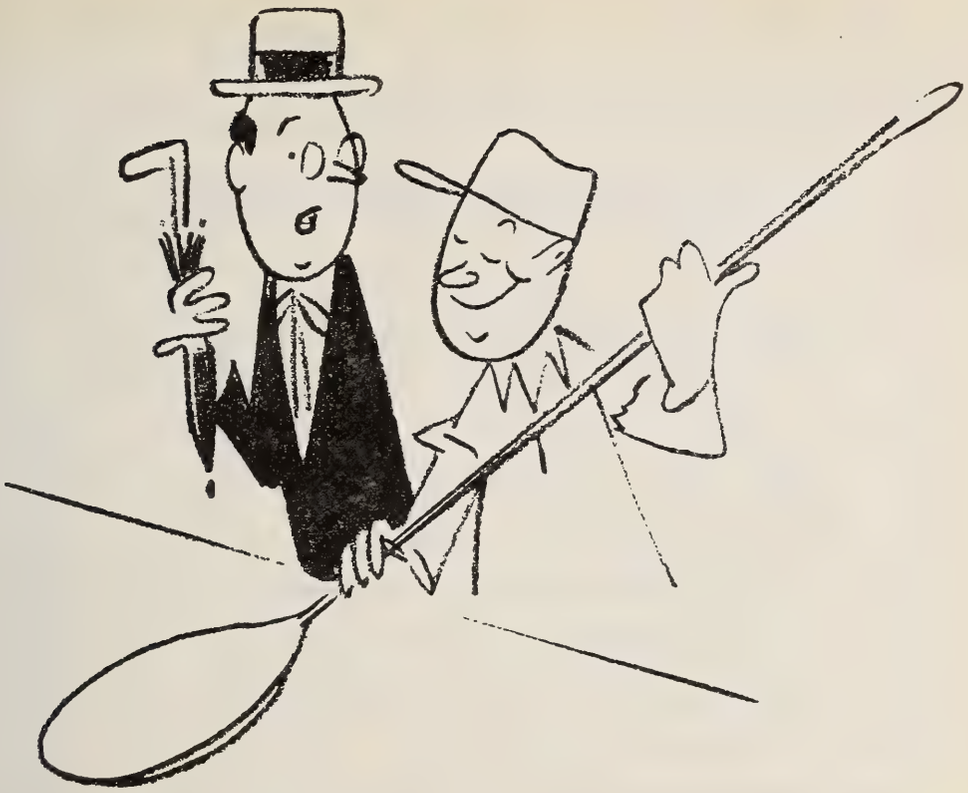
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important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensi-

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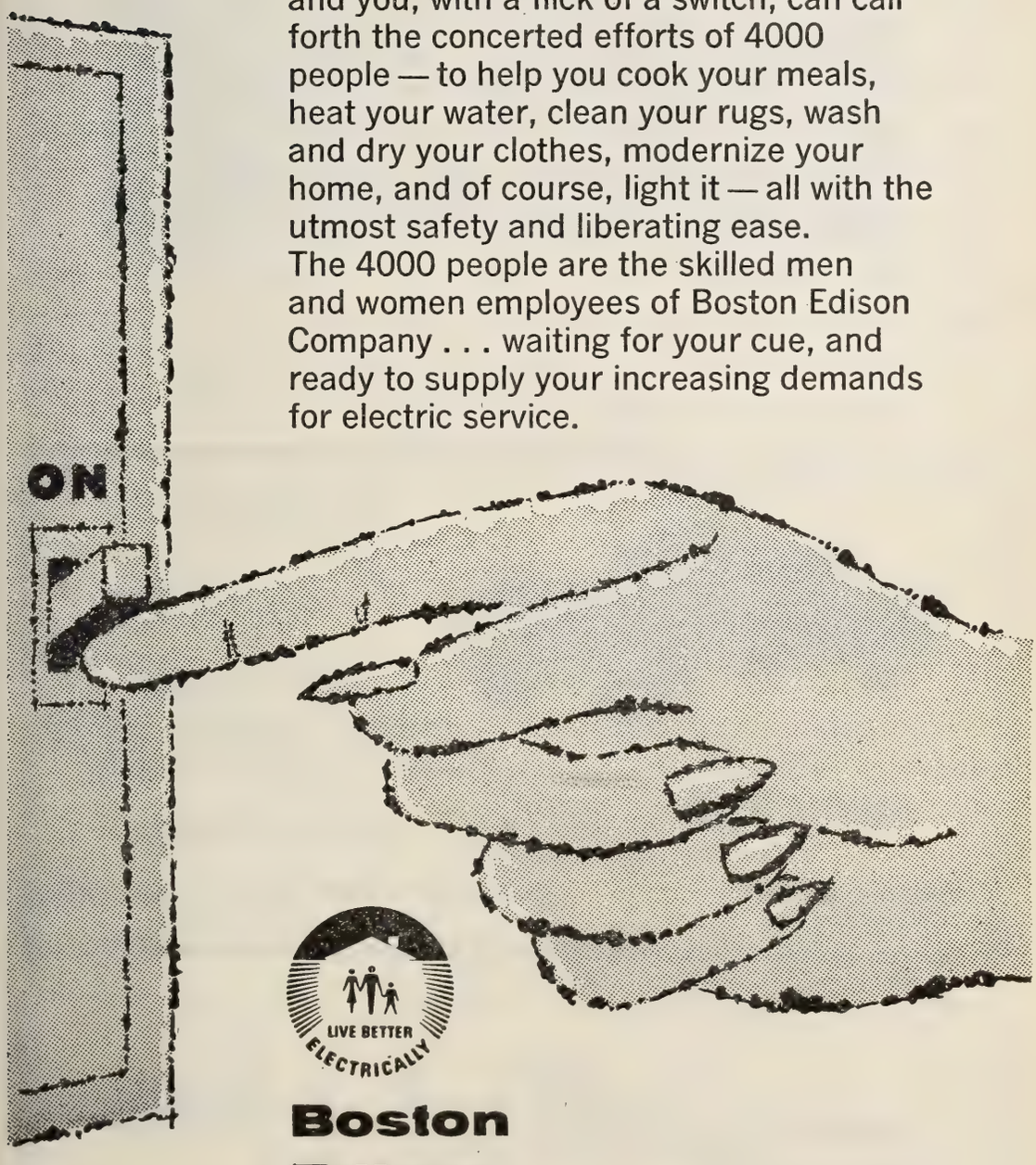
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tive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main



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theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo."

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(Continued from page 4)

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The last regular Open Rehearsal will take place next Thursday. Isaac Stern, as soloist on April 5 and 6, will play with the orchestra both the G major Violin Concerto by Mozart and the Second Violin Concerto by Prokofieff.

The final concert of the series in Sanders Theatre, Cambridge, will take place on Tuesday, April 9, when Dr. Munch will perform Tchaikovsky's String Serenade and Strauss' *Ein Heldenleben.*

Pierre Monteux, as the last guest conductor of the season on April 12, 13, 14, will conduct two works—Tchaikovsky's Fifth Symphony and Stravinsky's *Le Sacre du printemps.*

On Thursday afternoon and Saturday evening of Holy Week (April 18–20) Dr. Munch will direct the second part of Bach's Passion According to St. Matthew. The Orchestra will be assisted by the choruses of Harvard and Radcliffe and the following soloists: Adele Addison, Soprano; Florence Kopleff, Alto; John McCollum, Tenor; Mack Harrell, Baritone; James Joyce, Bass.

In the last pair of concerts on April 26–27, Beethoven's Ninth Symphony will be performed with the Chorus Pro Musica under the direction of Alfred Nash Patterson. The soloists will be: Mariquita Moll, Soprano; Martha Lipton, Alto; John McCollum, Tenor; Mack Harrell, Bass. The program will open with the choral *Te Deum* by Henry Barraud. This program will be prepared at an extra Open Rehearsal on the previous Thursday, April 25.

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HYMNE A LA VIE

By JEAN MARTINON

Born in Lyons, France, January 10, 1910

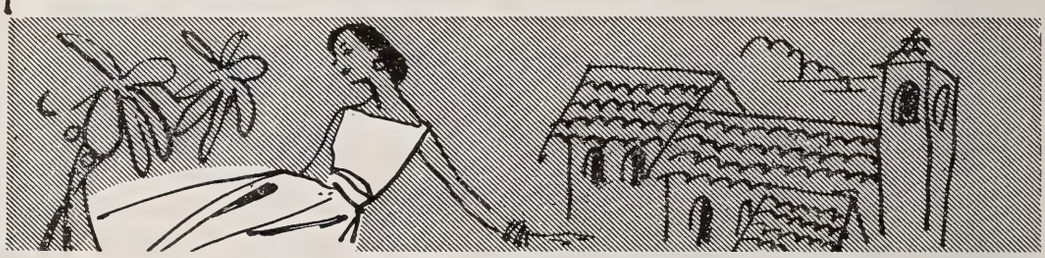
Martinon composed his *Hymn to Life* in 1943 and 1944. It had its first performance in 1944 by the *Orchestre de Concerts Pasdeloup* under his direction. The orchestra is as follows: 3 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, tenor saxophone, 4 horns, 4 trumpets, 3 trombones and tuba, 2 harps, timpani, percussion (celesta, glockenspiel, xylophone, bass drum, cymbals, suspended cymbals, side drum, tambourine, triangle, wood block, whip, tam-tam) and strings. (There is an optional part for the *ondes martenot,* not used in the present performances.)

In a description of *Hymne à la vie,* which has the endorsement of its composer, it is stated that he dedicated the work to the birth of his son. "It is an outburst of rhythm, of life, and of hope after the dark period undergone by the composer as a prisoner of war. . . . The *Hymne à la vie* consists of three parts played without interruption. The prelude suggests in music the first formation of life, a world in embryo, life in gestation, the mysterious principles which it encounters,

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as it combines gradually, growing upon the central core and finally expanding towards the Infinite. This 'Life' expends its force through the perpetual movement of Time in that part of the universe apparent to man. The inexorable rhythm of life develops in variable surroundings from the favorable to the stressful, but power and joy are always the nature of its vital exuberance and the course of its divine substance. The work concludes with a hymn of man to the glory of life and man here returns sad of heart and in trepidation at his place in the impenetrable bosom of the universe. It is an inordinate problem leaving the work with an immense interrogation point, not one of doubt, but of supplication to God. Musically, the prelude takes the form of embryonic themes which gradually become defined, emerging from primitive silence into a great flood of sound. The *mouvement perpétuel* resembles a symphonic first movement involving a new musical annotation in an accumulation of rhythmic intricacies. The Hymn is presented in the form of a chorale by the brass, set against the warmer





voices of the woodwinds and the more impassioned impetus of the strings. The close is not in the classical tradition but dies away as if projected into the Infinite."

The composer wishes to add that in spite of this esoteric description the work is essentially "absolute" music and should be able to stand independent of metaphysical commentary.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent ones April 10–11, 1953, Pierre Monteux conducting on each occasion.

In the present performances M. Martinon will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE'S scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan

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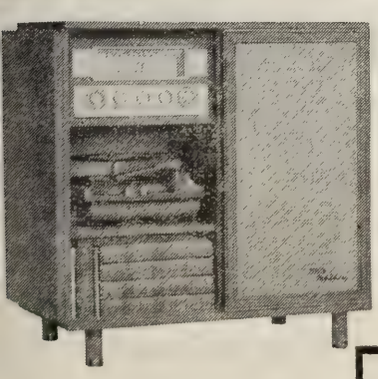
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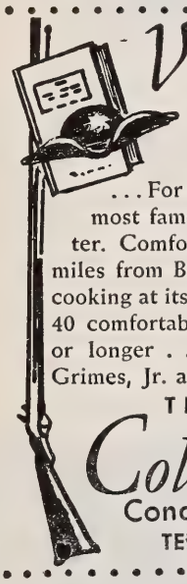
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Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï



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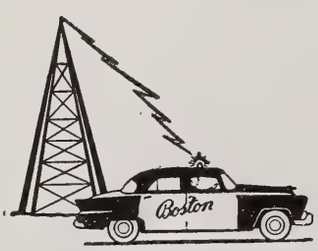
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dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

• •

How two Russian geniuses met and collaborated to their mutual glory in the "Fire-Bird" is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called *'Feu d'artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre – Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden



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apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar

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prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

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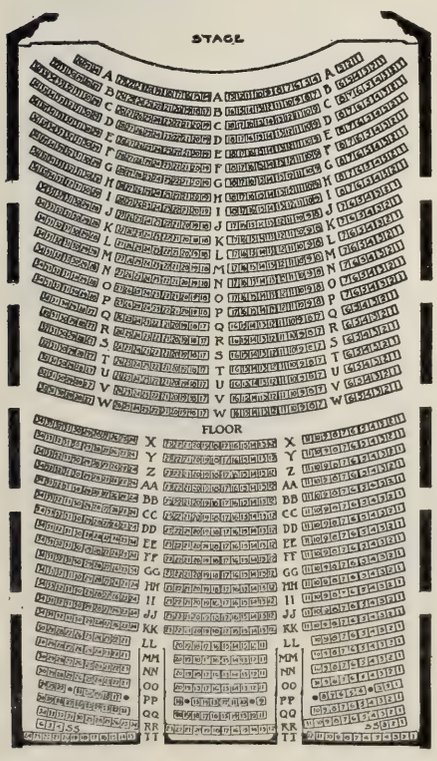
Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and

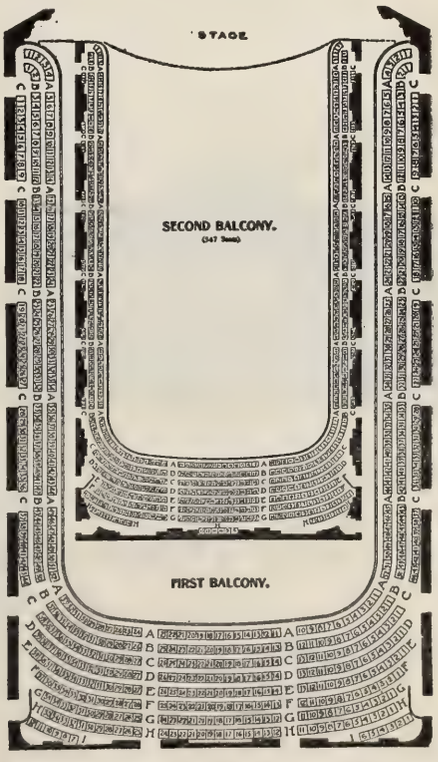
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the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

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"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

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Prokofieff ..... Violin Concerto No. 2, in G minor, *Op.* 63

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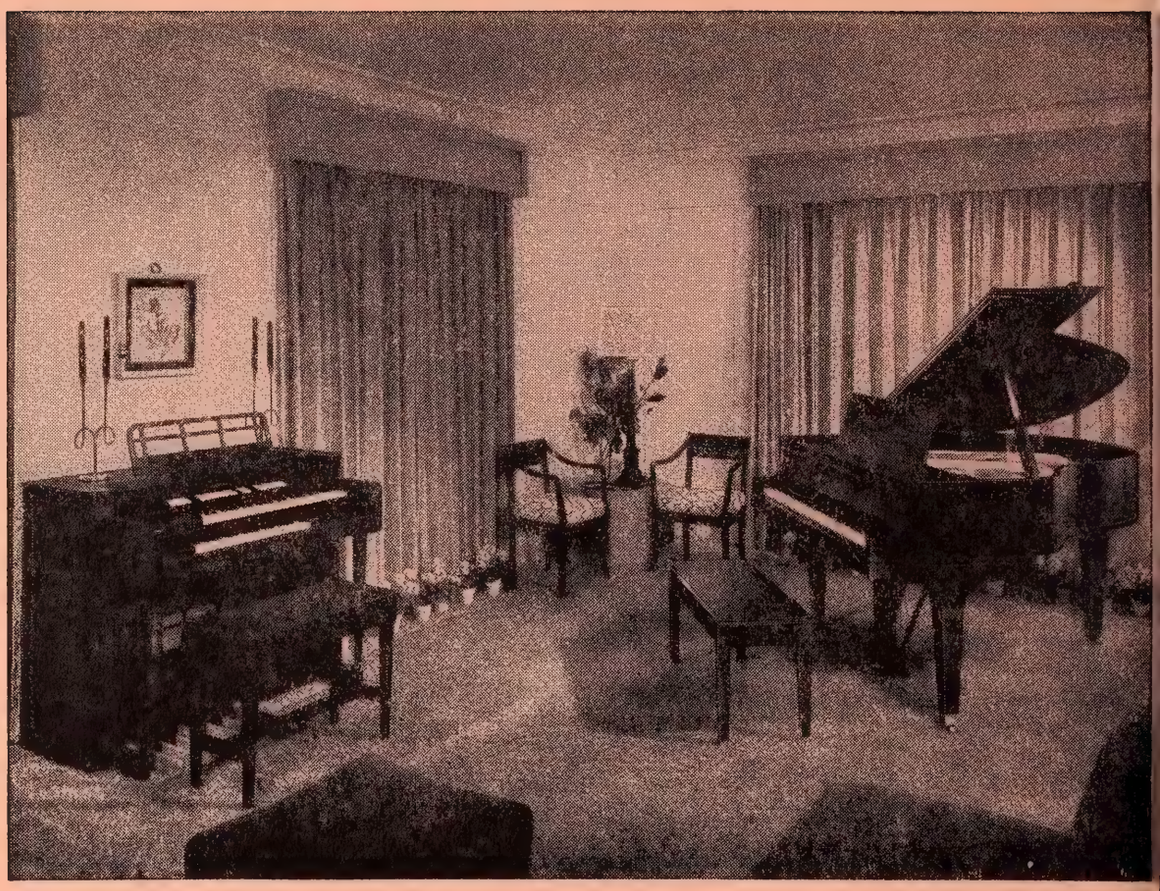
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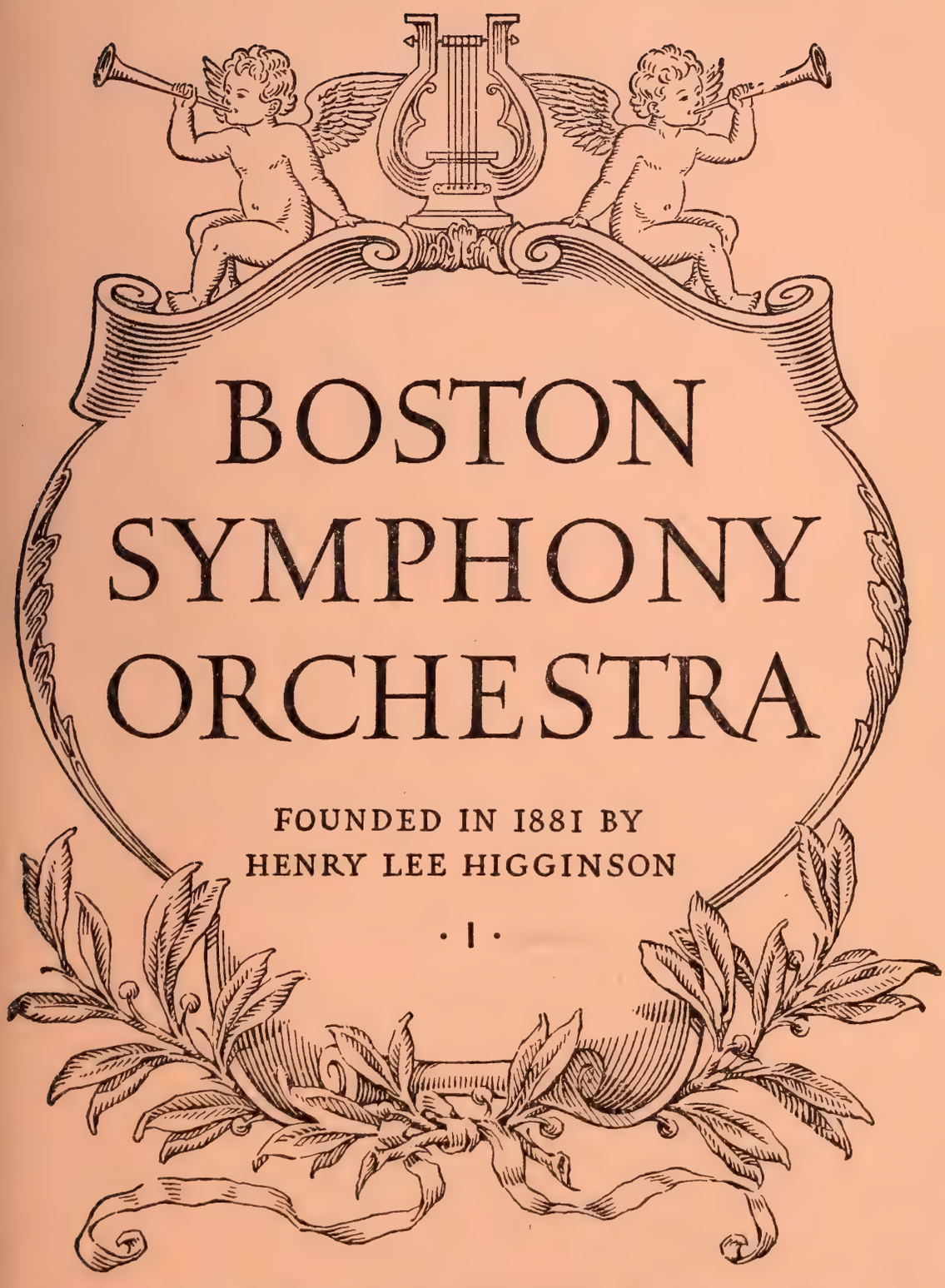
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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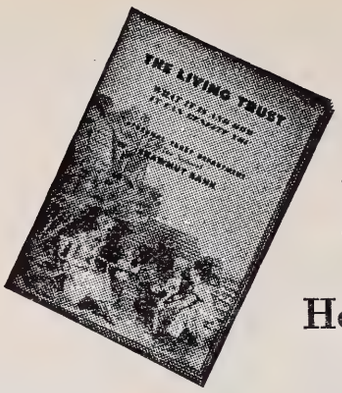
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The collection of paintings representing the work of Berkshire artists has been assembled by D. R. Davis of the Tyringham Gallery, and is now on view in the gallery.

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THE BERKSHIRE FESTIVAL PROGRAMS

The programs for the Berkshire Festival of 1957 at Tanglewood, Lenox, Massachusetts, are now announced.

Subscriptions for each week-end series are now being taken at the Festival Office, Symphony Hall.

• •

On the six Wednesday evenings throughout the Festival period, concerts by chamber groups or single artists will be given in the Theatre-Concert Hall as follows:

July 3—Paganini String Quartet.

July 10—Festival Chorus and soloists (Brahms' Liebeslieder); Ralph Berkowitz and Seymour Lipkin (Music for Two Pianos).

July 17—The Beaux Arts Trio.

July 24—The Kroll String Quartet.

July 31—Gérard Souzay, Baritone.

August 7—(To Be Announced.)

• •

SERIES X

Concerts in the Theatre-Concert Hall

ALL-BACH

Charles Munch, Conductor

Friday Evening, July 5, at 8:30

Suite No. 3, Brandenburg Concerto; No. 5 (Lukas Foss); Suite No. 2; Concerto for Two Pianos in C minor (Lukas Foss and Seymour Lipkin).

Saturday Evening, July 6, at 8:30

Brandenburg Concertos 1, 2, 3, 6, 4.

Sunday Afternoon, July 7, at 2:30

St. Matthew Passion (Part II). Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, James Joyce, Harvard Glee Club, Radcliffe Choral Society.

(This concert will be given in the Shed.)

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SERIES Y

Concerts in the Theatre-Concert Hall

ALL-MOZART

Charles Munch, Conductor

Friday Evening, July 12, at 8:30

Divertimento K. 136 (Strings); Serenade K. 361 (Winds); "Haffner" Symphony (Conductor: Charles Munch); Litanies for chorus and orchestra K. 243 (Conductor: Hugh Ross).

Saturday Evening, July 13, at 8:30

Symphony in E-flat; Symphony in G minor; Symphony in C major ("Jupiter").

(This concert will be given in the Shed.)

Sunday Afternoon, July 14, at 2:30

Adagio and Fugue in C minor; Bassoon Concerto (Sherman Walt); Horn Concerto K. 495 (James Stagliano); Sinfonia Concertante K. 297B.

• •

SERIES A

Concerts in the Music Shed

TCHAIKOVSKY

Friday Evening, July 19, at 8:30

STRAVINSKY, "Jeu de Cartes"; TCHAIKOVSKY, Rococo Variations for Cello and Orchestra (Samuel Mayes); TCHAIKOVSKY, Symphony No. 6 ("Pathétique") (Conductor: Charles Munch).

Saturday Evening, July 20, at 8:30

MENDELSSOHN, Overture, "Fingal's Cave"; TCHAIKOVSKY, Symphony No. 5; STRAVINSKY, "Le Sacre du Printemps" (Conductor: Pierre Monteux).

Sunday Afternoon, July 21, at 2:30

Koussevitzky Memorial Concert

TCHAIKOVSKY, "Romeo and Juliet"; STRAVINSKY, Canticum Sacrum; TCHAIKOVSKY, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

• •

SERIES B

Concerts in the Music Shed

BERLIOZ

Friday Evening, July 26, at 8:30

BERLIOZ, Overture "Le Corsair"; "Harold in Italy" (Soloist: Joseph de Pasquale); Fantastic Symphony (Conductor: Charles Munch).

Saturday Evening, July 27, at 8:30

BERLIOZ, "L'Enfance du Christ" (Soloists: Florence Kopleff, Cesare Valletti, Donald Gramm, Gérard Souzay; Berkshire Festival Chorus) (Conductor: Charles Munch).

(Continued on page 35)



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Old Colony would be glad to discuss your estate plans with you and your lawyer at any time. As a first step, write for our 24-page booklet, "Wills and Trusts."

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II. Vivo, con molto preciso
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"LA PÉRI: POÈME DANSÉ"

By PAUL DUKAS

Born at Paris, October 1, 1865; died there, May 17, 1935

Dukas composed his "Danced Poem" in 1910 for Trouhanova. She duly performed the title part in the first production, which took place at the Châtelet in Paris in April, 1912. The production was staged by Ivan Clustine, the Lamoureux orchestra assisting; the composer conducted. The part of Iskender was danced by Bekefi. *La Péri* was revived at the Paris *Opéra* in 1921, with Anna Pavlova as the Péri and Stowitts the Iskender.

The score calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion (side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta), 2 harps, and strings. The score is dedicated to Mlle. N. Trouhanova.

DUKAS based his ballet on a Persian legend. Henri Prunières, who attended the first production, reported that "the music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, that surround him, is profoundly moving."

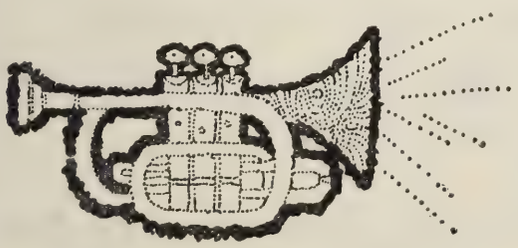
Mlle. Trouhanova danced before a formalized stage setting showing golden mountains, crimson valleys, and trees covered with silver fruit.

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CONCERTO FOR VIOLA AND ORCHESTRA

By WILLIAM WALTON

Born in Oldham, Lancashire, March 29, 1902

Composed in the years 1928 and 1929, this Concerto had its first performance at the Promenade Concerts in London, under the direction of Sir Henry Wood, October 3, 1929, when Paul Hindemith was the soloist. Lionel Tertis played it at Liège in the following year at the I.S.C.M. Festival.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, strings. The score bears the dedication "To Christabel."

IN A plan which he was later to repeat in his Cello Concerto, Sir William Walton has not chosen a slow movement for the middle part of his Viola Concerto, but a brief and sparkling scherzo in that position. The opening movement serves in both cases for the slow movement, while in the Viola Concerto there is a contrasting section of animation and vigor achieved by an elaboration of notes in shorter value within the continuing broader scheme. The finale in both concertos is the longest and most developed movement, orchestrally speaking. The Viola Concerto is without a cadenza.



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. . . THAT Igor Stravinsky's *Symphony of Psalms,* completed in 1930, carried this notation: "composed for the glory of God and dedicated to the Boston Symphony on the occasion of the fiftieth anniversary of its existence"... that the world première of the *Symphony,* originally scheduled for Boston, was deferred because of an illness of Serge Koussevitzky's . . . that this delay caused the premiere to be given in Brussels, six days before the work was finally performed at Symphony Hall?

DID YOU KNOW that jazz — perhaps this country's most successful musical export to Europe — has not always received a cordial transatlantic welcome . . . that, for example, the people of Mohall, Eire, held an anti-jazz parade in 1933, with banners inscribed, "Down with jazz and paganism!". . . that the enraged citizens also denounced the Irish Finance Minister for his tolerance of jazz in the programs of the state radio?

DID YOU KNOW that the American composer Roy Harris, when faced with the problem of a blank side in the recording of his *Symphony,* immediately wrote a piece entitled *Four Minutes and Twenty Seconds,* designed expressly to fill the extra side?

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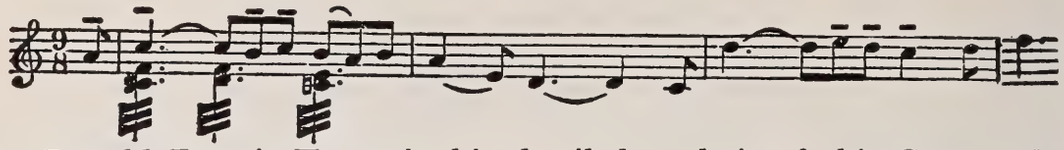
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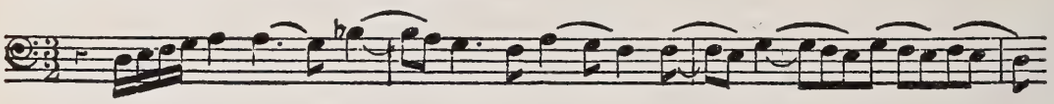
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The soloist gives us at once this principal subject, a cantabile theme which is to recur at the close of the Concerto:



Donald Francis Tovey in his detailed analysis of this Concerto* shows how the accompanying chords with their C-sharp against the C of the soloist are to become a significant motto in this movement. An elaborate solo passage, broadening into sixths, introduces a second theme which is equally "espressivo":

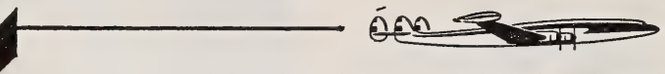


The second movement with its syncopated accents has reminded Professor Tovey of "ragtime." Whether the composer was familiar with this Americanism, defunct when he wrote the Concerto, or whether he consciously took a hint from that phenomenon of the early century would be debatable. The rhythmic treatment, which is jaunty and gay but varied and subtle of beat, is less obviously an imitation of

* Essays in Musical Analysis, Volume III.

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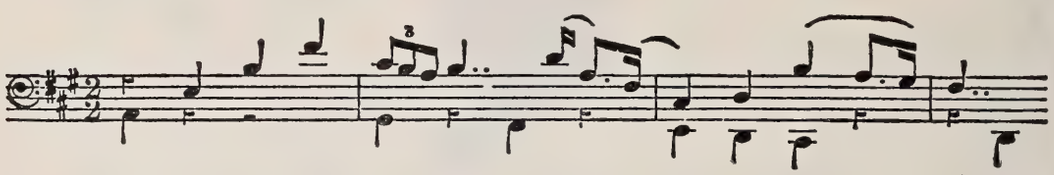
John Hancock

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ragtime than the earlier essays of Debussy or Stravinsky. This "rondo" (it approximates the form by the recurrence of the main theme) is pointed and brilliant without undue weight.

The finale opens pianissimo with a grotesque theme first heard from the bassoons and soon taken up by the soloist:



An element of grotesquerie this movement has throughout, but the mood is not light. Tovey goes so far as to say that when this theme "reveals itself as a purely majestic subject for a fugal stretto . . . the listener will soon become convinced that the total import of the work is that of high tragedy." "High tragedy" may be a strong characterization for this Concerto, but there can be no mistaking the composer's serious intent as he fulfills his fugato in the orchestra alone. The orchestra reaches an intense climax, fortissimo, dies away, and gives the final center of attention to the soloist as he concludes the Concerto with the theme which opened it. The melancholy voice inherent in



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JOSEPH DE PASQUALE

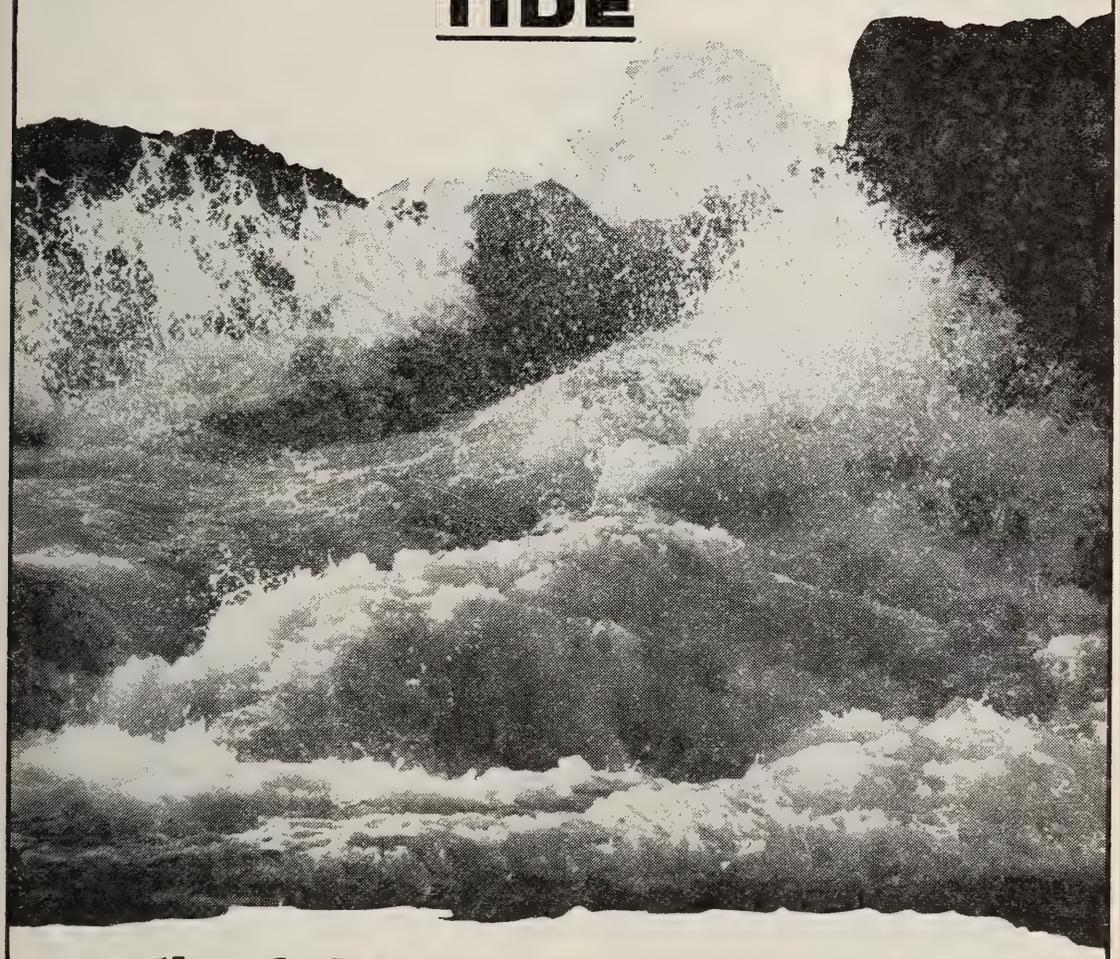
JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy,* Strauss' *Don Quixote,* Viola Concerto in B minor by Handel (?).

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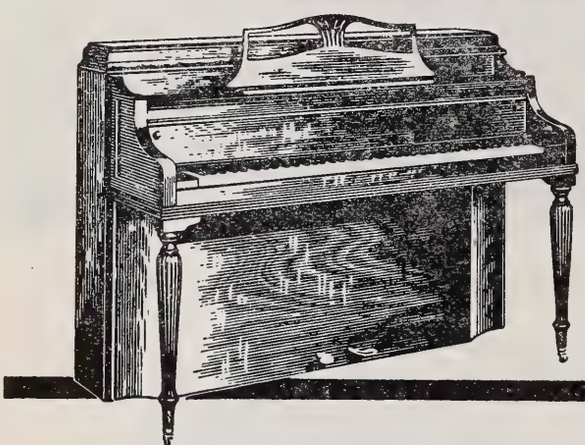
THE WOODEN BOX AND THE REAL THING

By NEVILLE CARDUS

(Manchester Guardian, December 27, 1956)

DURING the interval of a piano recital by Artur Rubinstein in London not long ago, I heard a young man say to another equally young, "There were one or two wrong notes in the 'Appassionata.' I prefer him on the gramophone." Obviously he preferred Rubinstein on the gramophone because it records accurately the notes as written down by the composer in his lifetime. In a recording studio a performer may go back, if he makes a mistake, and play the passage again. While Schnabel was making his superb recording of the D minor Concerto of Brahms he let loose a flurry of wrong notes in a rapid scale octave descent. He was asked if he would like to try once more but replied, "No, I might play it more correctly but not as good."

My own feeling as I listened to Rubinstein was exactly the contrary of the young scholiast of the gramophone. I realised more acutely than



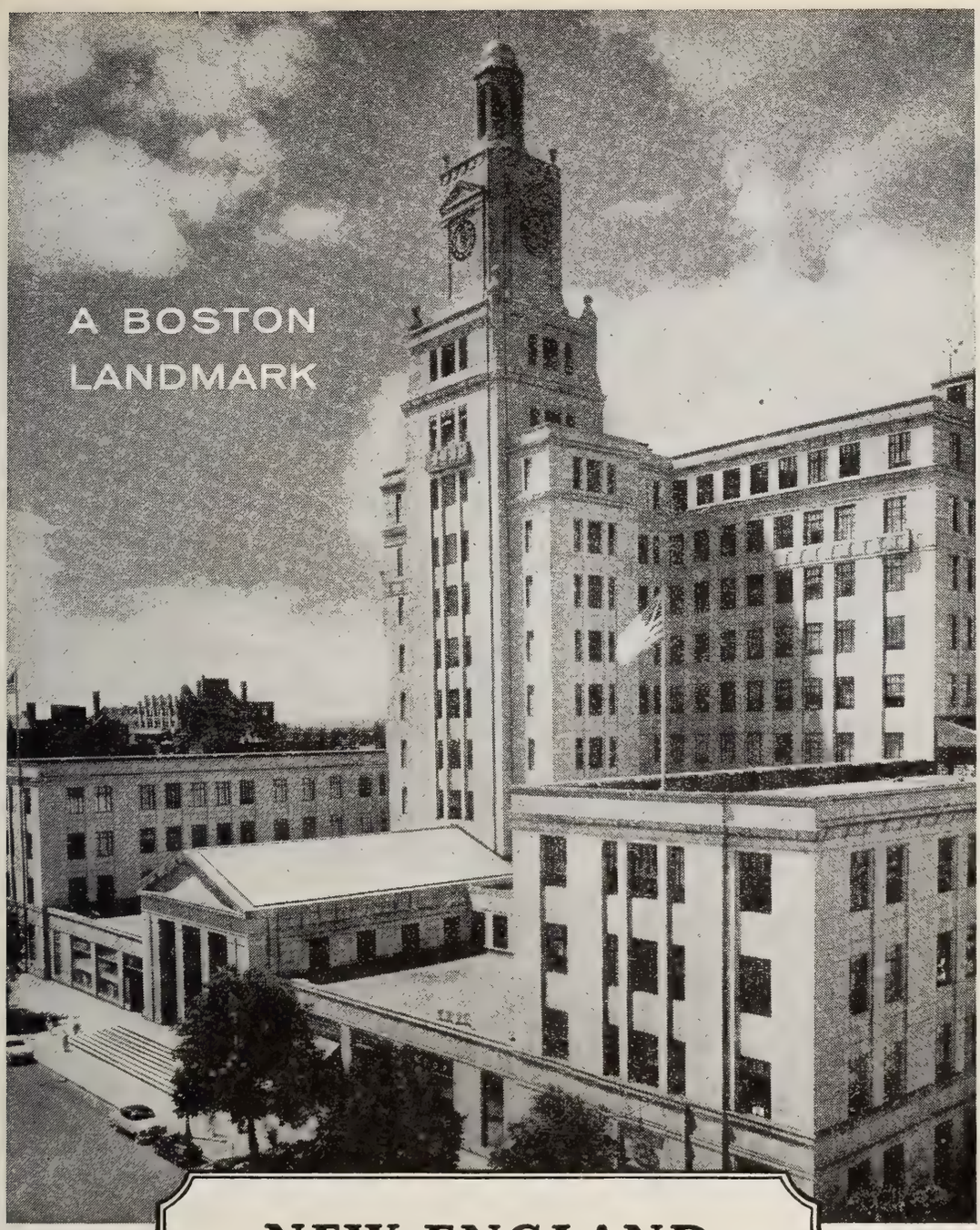
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ever before how much is missed in gramophone or radio reproduction of a great pianist's touch and gradation of tone, and also of the life force which marks him off from the technician. We can get no closer to the real thing by mechanical exchange and distribution of music than we can get to the real thing about the beloved in a conversation with her on the telephone. We hear the words; we have in fact been on the phone, the gramophone, with Rubinstein or Beethoven. The gramophone is a marvellous instrument for the uses of musical study and exploration. It is, incidentally, the modern conductor's friend. Also, like a map, it can vividly bring back impressions received from personal contact with the real thing. But it is no substitute for actual performance or for a living participation in music. The trouble with and amongst many gramophone addicts is that they use recordings as a standard from which to judge or react to performance itself, observing the letter rather than the spirit. Even the advancing young school of music criticism tends to see in the gramophone a touchstone, a final court of appeal. Some of them frankly say that most times they would rather listen to the gramophone than attend a concert or opera. I am heartily with them here most times. Who would not on a cold winter night choose to stay at home listening to music of his own choice? If the work or the performer begins to bore, we can turn the disturbance



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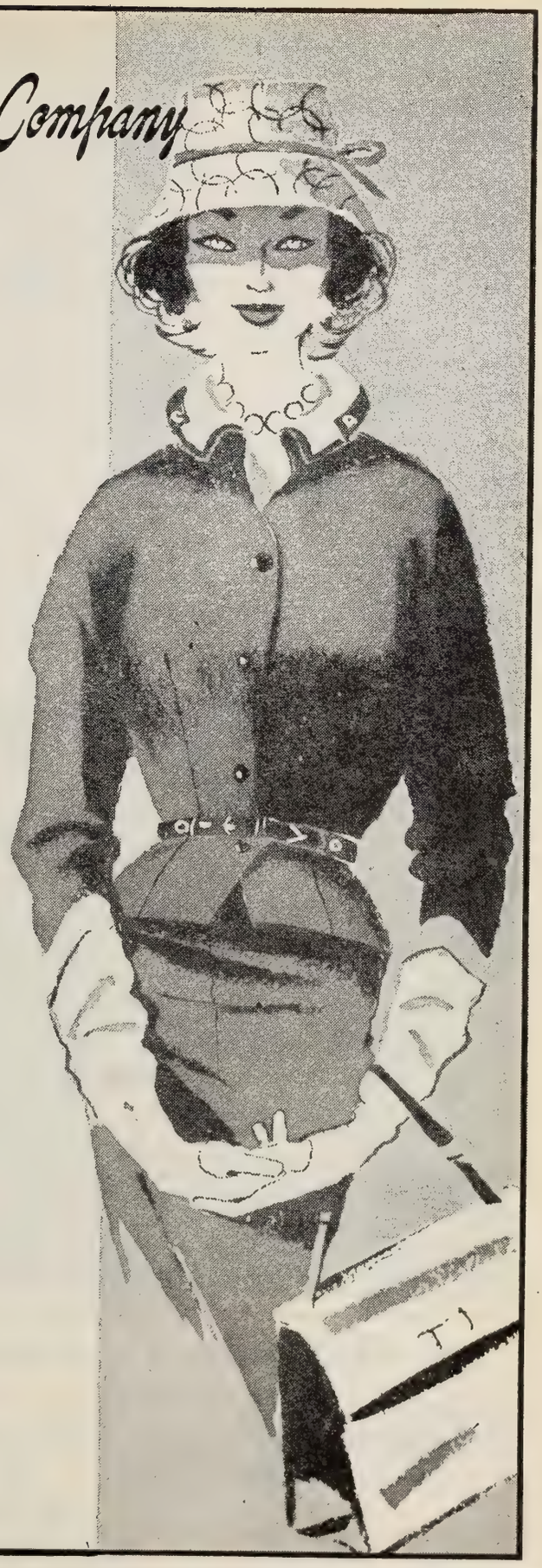


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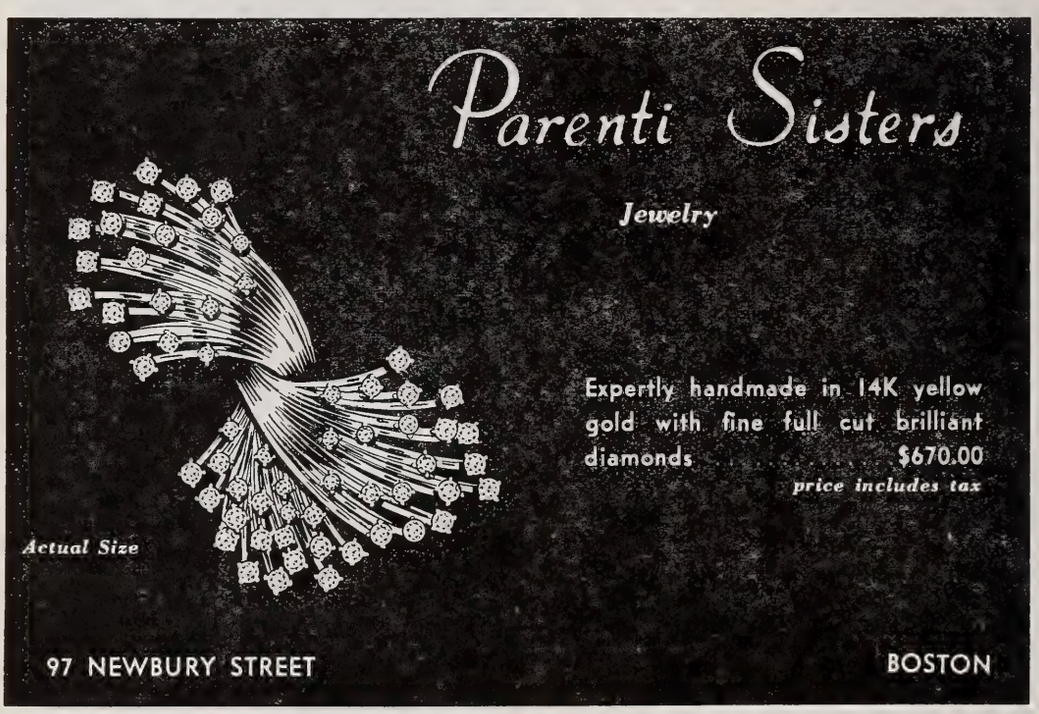
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off and stifle it. But one at least of the more promising of the up-and-coming school of young music critics has stated that in his opinion the best way to listen to the "Ring" of Wagner is with ears concentrated on the wooden box not distracted by scenery or singers. The enjoyment of this vicarious pleasure, our young critic maintains, will be heightened by coffee and a sandwich. I doubt if the "Ring" can be washed down by coffee; and it would be indiscreet to eat a sandwich in the presence of Fafner, whose appetite was keen — "Mich hungert sein'." Beware of the dragon. Poor Wagner and his amalgam of the arts, visual and aural! It has come to this — powerful five-valve push-pull amplifier, twin sapphire styli, handsomely figured walnut cabinet!

The map is a means of rich conjuration, if you have walked all over a place, know every nook and cranny, and have had experiences there. So with the gramophone; it can stir memory to the first physically and imaginatively experienced communions. If you have not experienced the music first-hand a gramophone reproduction of it tells us as much as and no more than a photograph. The gramophone is perhaps least satisfactory in its power of communication when it is dealing with



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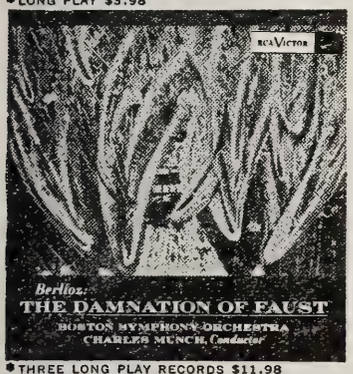


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romantic music. A serious limitation, indeed, for, as Cecil Gray argued, music is essentially a romantic art. So much so that a Schönberg himself, let alone his disciples, is unable to get away from the fact. The gramophone certainly suits the present fashion in certain quarters to make "objective" music and to listen to it as to so many arrangements of tone patterns contrived to conceal individual thoughts, emotions, and fancies. In the absence of living performers, all, at bottom, no doubt as human as the next lover or married man, it is possible to fix one's attention wholly on the tonal set-up. None the less the gramophone, for all its neutralising power, can take us on wonderful voyages of rediscovery if we collaborate with it imaginatively. Much music which is precious to me I have come to know inside out, thanks to the gramophone. If I had needed to depend on actual performance in the opera houses and concert halls of this country my education in music as a comprehensive humane art might have arrived at a standstill many years ago. Through the gramophone I have satisfied myself that the closing section of Mahler's Eighth Symphony is one of the most moving and arresting things ever conceived and put into the sound of voices and instruments by any composer.



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Through the gramophone I have been able to go into the centre of this symphony, after one or two attendances of actual performances of it had merely opened the front door. The records of the Holland Festival interpretation of the Eighth Symphony of Mahler may possibly not win the approval of the purists among gramophone ritualists. An actual performance will expose in a recording not one but many technical mis-hits; and by an actual performance I mean one not deliberately and precisely put together in a studio. The day is not far distant, I hope, when all recordings for the gramophone will be of "live" performances; the technique will sooner or later be made elaborate and flexible enough. Amongst recent and valuable recordings is the Vienna State Opera's presentation — it is more than a performance — of Strauss's "Die Frau ohne Schatten." It was probably recorded in the studio, but the artists have sung and played it as though in action on the stage. This superb and very lifelike recording has been faulted by gramophone reviewers here because of certain lapses from pure intonation by the singer taking the part of the dyer's wife. And



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her vocal faults would no doubt have been blasphemous, and nothing less, heard in say "Rosenkavalier." But the dyer's wife is a part ranging from the lyrical to the dramatic, from the rebellious to the spiritually submissive. A vehement attack on a phrase in her music is a gain if here and there the intonation is not perfect. The world of "Die Frau ohne Schatten" is vast, reaching from earth to the aerial regions. Whether Hoffmannsthal and Strauss attained their imaginative objective is a matter of opinion. But there is no room in this opera for the fastidiousness of the precisian. I first heard "Die Frau ohne Schatten" more than twenty-five years ago. When I began to explore the music by means of these gramophone records I had heard and seen the work some six times; and I have heard and seen the greatest cast which so far has appeared in it: Lehmann as the Frau, Weidt as the Amme, Mayr as Barak, Jeritza as the Kaiserin, and Oestwig the Kaiser. To begin with, my impressions were mixed. The music was Strauss sure enough, but it wasn't "Rosenkavalier" or "Ariadne." Then the symbolism in Hoffmannsthal's libretto was rather un-English, wasn't it?





Today, thanks to the gramophone I know that in "Die Frau ohne Schatten" may be found Strauss's most human and most haunting music. It is as Straussian in melody as "Rosenkavalier," as ravishing in its orchestral colours; but it goes deeper. Barak and the Princess are among the few opera characters who appeal to and enrich the sense of life. And Hoffmannsthal's poem is shot through and through with beauty and understanding. Donald Tovey declared years ago that "Die Frau ohne Schatten" was the most noble gesture in music of our time. Here, on the gramophone, is the real thing or nearly the real thing, in spite of, or rather because of, a few wrong notes.

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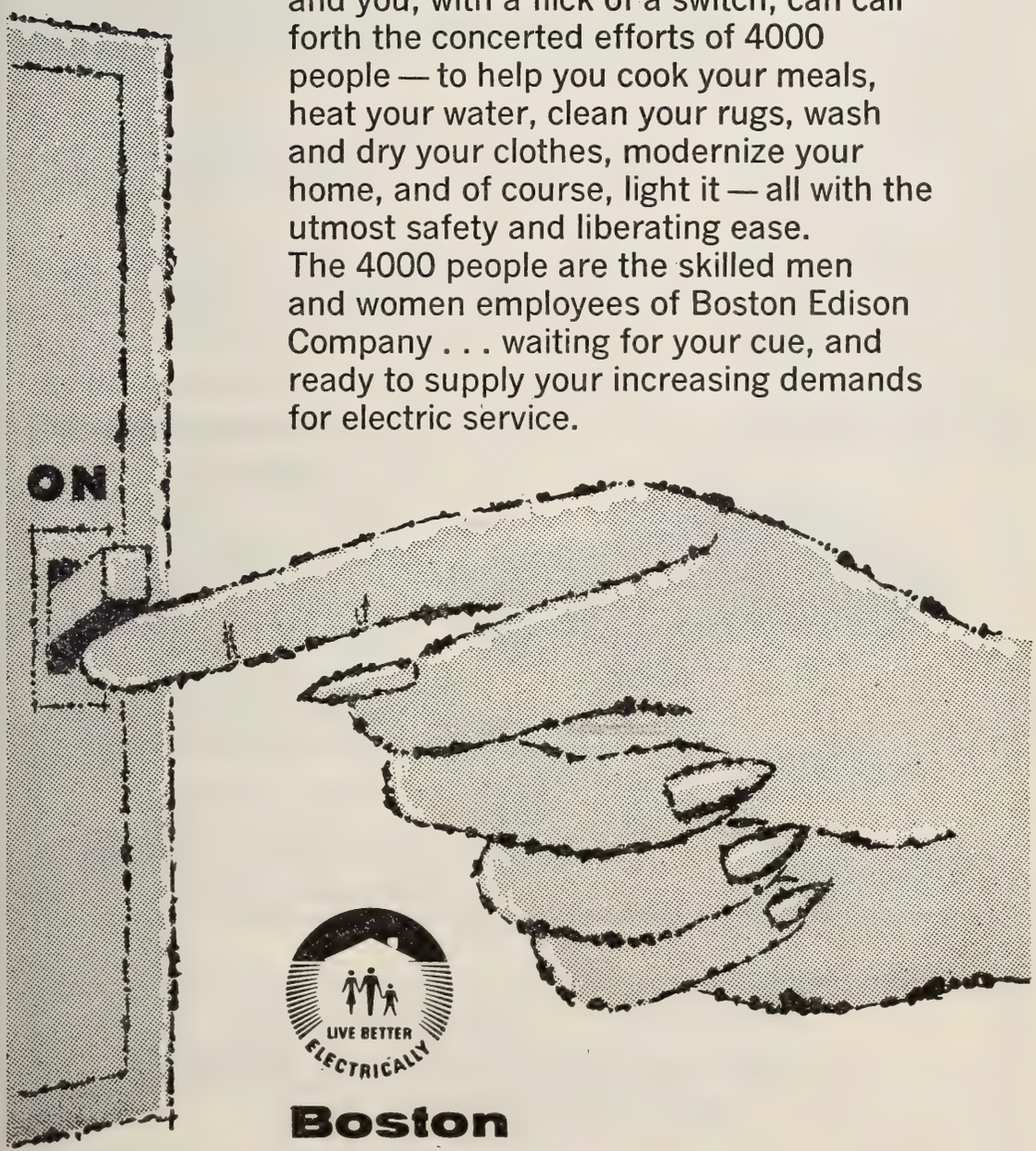
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OVERTURE AND BACCHANALE (THE VENUSBERG) FROM "TANNHÄUSER"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his *Tannhäuser* between the summer of 1842 and the end of 1844, producing the opera in Dresden, October 19, 1845. *Tannhäuser* was introduced to Paris at the *Opéra,* March 13, 1861, for which production the Bacchanale was written and inserted, replacing the reprise of the pilgrim's chorus.

Wagner added to the orchestra used in the Overture a flute interchangeable with piccolo, castanets, and harp. The Overture calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, and tuba, timpani, cymbals, triangle, tambourine, and strings.

The Bacchanale, Philip Hale has noted, was performed in Boston, before its publication, at a concert of Theodore Thomas, November 28, 1873. Arthur Nikisch gave the first performance at the concerts by the Boston Symphony Orchestra, December 31, 1890.

WAGNER, an exile in Paris in 1860, anxious for a musical hearing, came to the interested attention of influential people, notably the Princess Metternich, wife of the Austrian ambassador, who prevailed over Napoleon III to order a production of *Tannhäuser* at the



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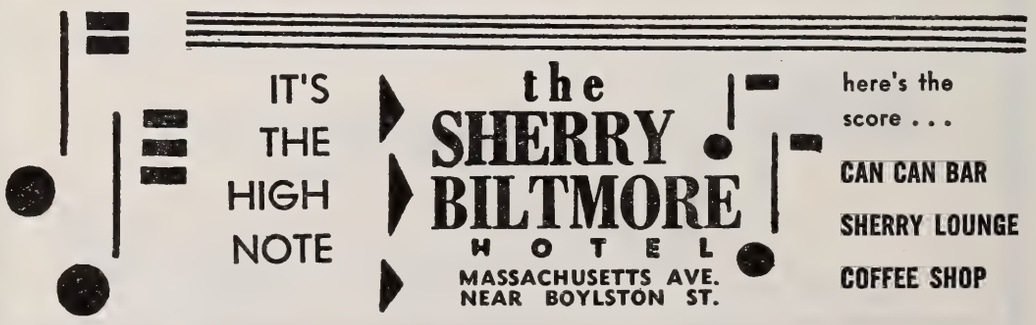
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Opéra. The composer, not without skepticism as to the result, saw to the translation of his text into French. It was considered imperative for the success of the production that a ballet be introduced in the second act according to operatic custom. "The subscribers," wrote Wagner in his autobiography, "always reached the theatre somewhat late after a heavy dinner, never at the commencement." The composer, of course, could not conceive of introducing tripping ballerinas into the sedate hall of song at the Wartburg. Nevertheless, the idea of enlarging the introductory Venusberg scene by bringing in seductive bacchantes greatly appealed to him. The case for eroticism, soon to be overborne by the case for piety, would thus make its point more vividly. The ripened dramatic sense of the composer who had since written *Lohengrin, Das Rheingold, Die Walküre,* part of *Siegfried,* and *Tristan und Isolde* made him newly aware that to fill out and strengthen the element of profane love in *Tannhäuser* would greatly enhance the effect of the coming struggle between Venus and Elisabeth for the soul of Tannhäuser. He therefore wrote an elaborate ballet and enriched the dialogue between Venus and Tannhäuser.

His imagination ran riot with bacchanalian possibilities, including





(*Continued from page 4*)

Sunday Afternoon, July 28, at 2:30

BERLIOZ, Excerpts from "Romeo and Juliet"; HINDEMITH "News of the Day" Overture; "Mathis der Maler" (Conductor: Pierre Monteux).

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SERIES C

Concerts in the Music Shed

BRAHMS

Friday Evening, August 2, at 8:30

BRAHMS, Tragic Overture; EGK, Sonata for Orchestra; BRAHMS, Symphony No. 1 (Conductor: Carl Schuricht).

Saturday Evening, August 3, at 8:30

BRAHMS, Haydn Variations; BARBER, "Medea's Meditation and Dance of Vengeance"; BRAHMS, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Sunday Afternoon, August 4, at 2:30

BRAHMS, Academic Festival Overture; PISTON, Symphony No. 5; BRAHMS, Piano Concerto No. 2 (Rudolf Serkin) (Conductor: Charles Munch).

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SERIES D

Concerts in the Music Shed

BEETHOVEN

Friday Evening, August 9, at 8:30

BEETHOVEN, Leonore Overture No. 3; HONEGGER, Symphony No. 3 ("Liturgique"); BEETHOVEN, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Saturday Evening, August 10, at 8:30

BLACHER, Konzertante Musik; SCHUBERT, Unfinished Symphony; BEETHOVEN, Symphony No. 3 (Conductor: Carl Schuricht).

Sunday Afternoon, August 11, at 2:30

COPLAND, Quiet City; BEETHOVEN, Symphony No. 9; Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; Berkshire Festival Chorus (Conductor: Charles Munch).

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mythological *tableaux vivants.* Petipas, the Ballet Master of the *Opéra* (in *Mein Leben* Wagner amusingly spells it "Petitpas"), held out as long as he could against the inclusion of the ballet so early in the opera. His dancers would not consent to it, he protested, nor could they abandon their cold and stilted gyrations and become voluptuous nymphs, sirens and water sprites. The composer was adamant, and supplementary Hungarian dancers were engaged. The tableaux of "Europa and the Bull" and "Leda and the Swan" were omitted in this production. "The ladies of the ballet," according to Gasperini, "do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of Alcazar,' the delight of 'Moorish Kings.'" Wagner's friend elsewhere described this "glacial performance" as like "an orgy in a ladies' parlor."

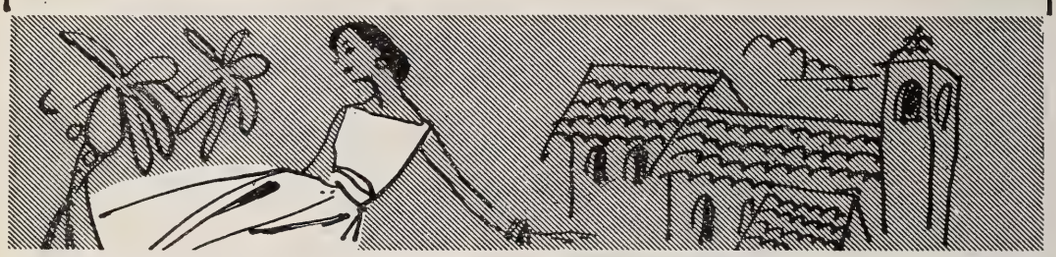
Wagner's tremendous planning and tremendous labors in the preparation of *Tannhäuser* (there were 150 preliminary rehearsals and eight full rehearsals) were doomed to be wasted. The so-called "Jockey Club" were set to defile the opera, completely defeat all these labors. "Rich, frivolous gentlemen," Wagner's wife Minna called them,* "who have their mistresses in the ballet, nearly all employed without any salary, with whom they amuse themselves after the ballet, behind the scenes, and this in the most indecent manner." These gentlemen,

* Letter to her daughter Natalie, April 5, 1861 (Burrell Collection #361F).

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bandits in white gloves, armed with whistles, could render the noblest music inaudible.

Minna had no confidence in the inclusion of the ballet, *"Venusspukereien"* as she called it, at the expense of the sonorous conclusion of the original overture: "The electric spark which he hurled into the public with his overture has vanished." So far as the *ad captandum* finale was concerned, she had a practical point. She was sadly uncomprehensive of Wagner in this his *Tristan* period, nor could she have followed his plain purpose of enhancing an important scene in its relation to the opera as a whole. Current cabals and even the hazards of the production in hand would not have deterred him from this higher purpose.

The Jockey Club and their kind, needless to say, were as little concerned with the suitability of the ballet as they were with the basic struggle for the soul of a legendary bard of remote Thuringia. The lighter diversions of Auber or Offenbach were more to their taste. They were more than ready to oblige the royal political faction, and if possible put the intrusive princess out of countenance by the collapse of the whole project.

Wagner threw himself with characteristic prodigious vigor and pains into the "grotesque undertaking," as he has called it, his meticulous labors not in the least abated by the attendant hum of

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intrigue. He chose and drilled the dancers, coached the singers in every inflection and gesture of music entirely baffling to them, and stood over the conductor at the almost endless rehearsals, establishing the tempi. The opening performance was all but howled and whistled off the stage by the organized demonstration of the fashionable dandies. A second performance on March 18 fared little better. Only the first act and part of the second were allowed to be heard unmolested. Apparently the "late diners" had lingered over their coffee before they condescended to make their ruinous descent. The third (and last) performance fared worse, for the jockeys were on hand at the beginning. Wagner this time stayed away. The opera was withdrawn at his own insistence. Overnight he had become famous (or infamous) in Paris, the topic of the salons and boulevards.

He was not too downcast after the whole *débâcle,* at least so he confided to his intimate friends. The public of Paris had not condemned *Tannhäuser,* for they had not been allowed to hear it. Nor did it languish elsewhere. In any case his heart, his hopes, had long been concentrated upon a production at last of his latest work, which in every respect except the bacchanale was an immense advance upon the early *Tannhäuser* — the far more difficult and far more problematic *Tristan und Isolde.*

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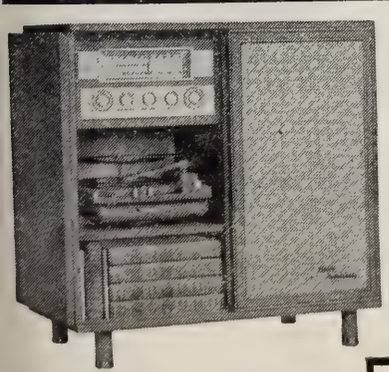
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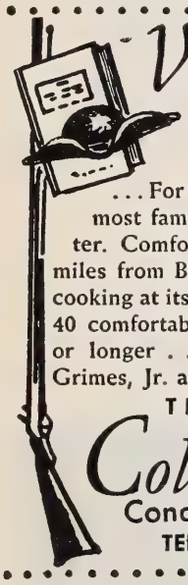
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Wagner described his plan in a long letter to Mathilde Wesendonck of April 10, 1860:

"Venus and Tannhäuser remain as in the original directions: but the three Graces lie couched at their feet, locked picturesquely in each other's arms. A whole tangle of children's limbs surrounds the couch; these are the slumbering Amoretti, who have fallen atop of one another in their childlike romps, and then asleep.

"All around pairs of lovers are resting on projections of the grotto. In the middle only Nymphs are dancing, teased by Fauns whom they seek to elude. The movement of this group increases: the Fauns become more boisterous, the Nymphs' coy flight incites the males of the reclining pairs to their protection. Jealousy of the forsaken females: waxing effrontery of the Fauns. Tumult. The Graces rise and intervene, enjoining seemliness and order: they in turn are accosted, but the young men chase the Fauns away: the Graces reconcile the couples. — Voices of Sirens are heard. — Then a tumult from the distance. The Fauns, bent on vengeance, have summoned the Bacchantes to their aid. The Wild Hunt storms on, after the Graces have reclined once more in front of Venus. The yelling retinue brings with it every kind of animal monster: from these a black ram is selected, and diligently examined to see that it has no white spot: amid cheers it is dragged to a waterfall; a priest fells it and offers it up, with dreadful gestures.



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"Fauns paired with Bacchantes rush forth; the Graces are borne off on the Centaurs' backs; all stagger toward the background: the [young] couples lie down: the Amoretti, shooting still, have gone in pursuit of their quarry. Approaching lassitude. A mist descends. From greater and still greater distance sounds the Sirens' cry. All becomes hid. Deep quiet. —

"Finally — Tannhäuser awakes from his dream."

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FINALE (*"FEUERZAUBER"*) FROM *"DIE WALKÜRE"*

(CLOSE OF ACT III)

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

The "Farewell of Wotan" and the "Magic Fire Music" were performed in Boston at a Thomas concert, January 20, 1875, before the entire work had been heard in this city. The first performance by the Boston Symphony Orchestra was on December 30, 1882, when Georg Henschel was the soloist.

THE last scene in *Die Walküre* is the summit of a mountain, a craggy and precipitous spot and a haven of the Valkyries. Wotan has angrily dismissed the maidens as they have tried to shield their sister, and Brünnhilde alone has had to face his godlike wrath. She has opposed divine authority, raised her spear against it to protect the unsanctified union of Siegmund and Sieglinde. She has even brought Sieglinde to this refuge — Sieglinde who, soon to perish, will first bear a son, the destined hero Siegfried. Brünnhilde, Wotan has said, must forfeit the attributes of a goddess, her proud inviolability, her divine maidenhood, her place at Valhalla. She is to be left defenceless before the first mortal who may come to claim her as wife. Brünnhilde



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has plead to be spared from the indignity. Has her transgression justified this terrible degradation? Has she not in fact fulfilled his secret wish in helping the race of the Wälsungs whom he has fathered and loved? May she not in her punishment at least be encircled with a defence such as Loge might give, a fire which no chance comer but only a hero might penetrate?

Wotan is touched by the appeal of the once intrepid and indomitable, but now helpless Brünnhilde, and he accedes to her request. In the remainder of the scene, he is no longer the wrathful God, she the impenetrable Goddess. They are father and daughter, the parent taking farewell of his favorite child whom he is never to see again. He must strip her of her divine qualities, though his heart cry out against it. His very human emotion, pervading the close of *"Die Walküre,"* must in his own torn heart submit to the unalterable law which as ruler he is bound to enforce. He invokes Loge as the motive of that god develops into flickering flames. The motive of Fate darkly underlies it. The coming of Siegfried, who is to release Brünnhilde, is foretold as his motive as deliverer flashes prophetically across the scene. The motives of Fire and Sleep are inextricable, for the same magic charm imposes both.

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"DAYBREAK" AND "SIEGFRIED'S RHINE JOURNEY," FROM GÖTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner's *Götterdämmerung,* completed in 1874, was first performed at the Festival Theatre, Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

The two excerpts here played call for 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 3 trumpets and bass trumpet, 4 trombones and tuba, timpani, Glockenspiel, triangle, cymbals, tam-tam, 2 harps, and strings.

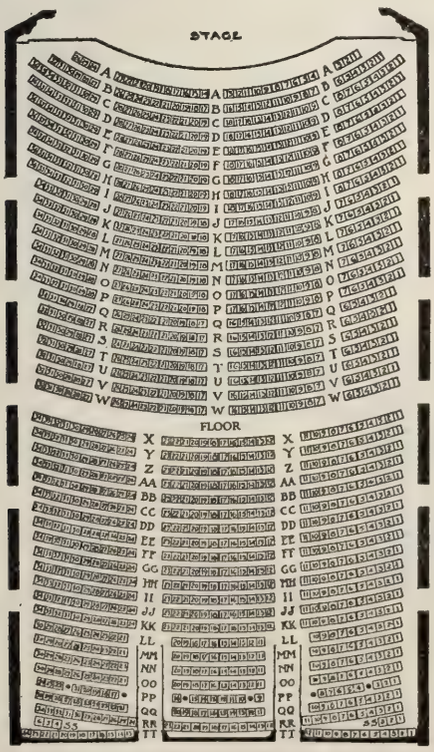
THERE is an orchestral interlude between the two parts of the prologue to the *Dusk of the Gods,* depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version

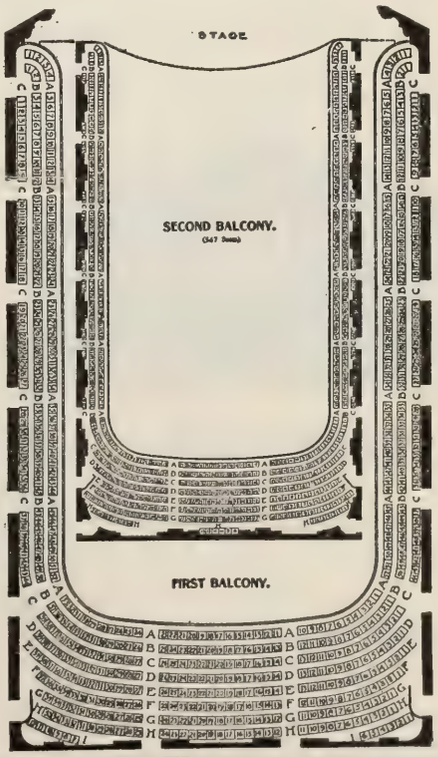
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to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

The three Norns holding fate in their hands as they weave their thread have been dismayed to find it suddenly broken, and have vanished into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic *gruppetto* figure here developed to its most glowing intensity. In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and

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embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried*. The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.

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MOZART . . . . . Symphony in D major, "Paris," K. 297
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III November 6

Overture to "Die Entführung aus dem Serail"
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VIII April 2

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IV November 27

TCHAIKOVSKY .... Symphony No. 6, in B minor, "Pathétique," *Op.* 74
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WAGNER ..... Overture and Bacchanale from "Tannhaüser"

Magic Fire Music from "Die Walküre"

Siegfried's Rhine Journey from "Götterdämmerung"
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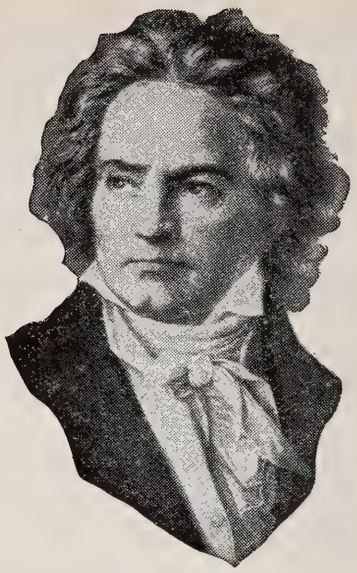
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Mrs. Simon Scheff
Mrs. Bertram F. Scheffreen
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Miss Elizabeth R. Vollmayer
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Mrs. Gretchen H. Waldo
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Mrs. Mathew Waldstein
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Mrs. Harry H. Walker
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Miss Anne Whiteman
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Mrs. Jasper Whiting
Mrs. Mason T. Whiting
Mrs. Max O. Whiting
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Miss Effie May Winger
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Mrs. William Ackerman—New York
Mr. and Mrs. Eugene E. Adams—New York
Miss Hannah M. Adams—New York
Mr. Joseph Dana Allen—New York
Mrs. Philip K. Allen—Washington, D.C.
Mrs. Robert J. Allen—Maryland
Dr. Harold L. Alling—New York
Mr. Lloyd V. Almirall—New York
Mrs. Robert R. Ames—Maine
Miss Elizabeth B. Andrews—New York
Mr. and Mrs. Ernest Angell—New York
Mrs. E. B. Armstrong—New Hampshire
Miss Louise H. Armstrong—Maine
Mr. Robert K. Armstrong—Minnesota
Dr. I. Arons—New York
Mr. George C. Arvedson—Michigan
Mrs. Arthur O. Asher—New York
Mr. Gifford W. Asher—Washington
Mr. and Mrs. Randolph Ashton—Pennsylvania
Mrs. Richard A. Atkins—New York

Mrs. Grace D. Bahr—Illinois
Mrs. Edward L. Ballard—New York
Mr. and Mrs. Frederick C. Balz—New Jersey
Miss Isabella Fraser Barnes—New York
Miss Laura Barney—New York
Mr. Arthur Baron—Missouri
Mrs. Richard A. Bartlett—New Jersey
Miss Helen L. Bass—New Jersey
Mr. Emil J. Baumann—New York
Mrs. G. C. Beach—New York
Mr. Gerald F. Beal—New York
Mrs. Norwin S. Bean—New Hampshire
Miss Mazie Becker—New York
Mr. and Mrs. Jean Bedetti—Florida
Mrs. Frank Begrisch—New York
Beinecke Foundation—New York
Mrs. Haughton Bell—New York
Mr. Elliot S. Benedict—New York
Mrs. Edward Herbert Bennett, Jr.—Illinois
Miss Georgina Bennett—New Jersey
Mrs. Samuel C. Bennett—Vermont
Mr. and Mrs. Oscar F. Berg—New York
Mrs. Henri L. Berger—Connecticut
Mr. John H. Bergmann—New York
Miss Anna Berley—New York
Mr. Louis K. Berman—New York
Mr. Myer Berman—New Hampshire
Mrs. Edwin E. Bernheimer—New York
Miss Mary Bernstein—New York
Dr. Frank B. Berry—Washington, D.C.
Miss Dorothy L. Betts—New York
Mr. René Bickart—New York
Mr. Georges Bigar—New York
Miss Gladys M. Bigelow—Maine
Mrs. A. W. Bingham—New York
Miss Mary Platt Birdseye—New York
Mrs. Louis G. Bissell—New York
Miss Edith C. Black—New York
Mrs. George Blagden—New York
Mrs. Robert Woods Bliss—Washington, D.C.
Mr. Samuel J. Bloomingdale—New York
Mr. and Mrs. Robert E. Blum—New York
Mr. Edward C. Boettcher—Wisconsin
Mr. and Mrs. Benjamin Bogin—Connecticut
Mr. Herbert L. Borgzinner—New York
Mr. Douglass C. Boshkoff—New York

Mr. and Mrs. Burnham Bowden—New York
Mr. and Mrs. John W. Bowden—New York
Mrs. R. M. Bozorth—New Jersey
Mrs. Louis J. Brecker—New York
Mr. Thomas W. Bresnahan—New York
Mr. E. T. Brewster—New York
Mrs. William H. Briggs—New York
Mrs. Richard deW. Brixey—New York
Mrs. Fred Brodkey—Nebraska
Miss Ethel M. Brown—Canada
Mrs. Mabel Wolcott Brown—Connecticut
Miss Mary Loomis Brown—New York
Miss Virginia F. Browne—Connecticut
Mrs. W. S. Browne—New Jersey
Dr. Howard C. Bruenn—New York
Miss Lucie M. Bryant—New Jersey
In memory of Mrs. George S. Buck—
New Hampshire
Mrs. Arthur M. Bullowa—New York
Mr. J. Campbell Burton—New York
Mrs. Clarence Buttenwieser—New York
Miss Alice D. Butterfield—New York

Mrs. George A. Campbell—New Jersey
Mrs. William H. Campbell, Jr.—New Jersey
Mrs. H. Bissell Carey—Connecticut
Mrs. Otis Swan Carroll—New York
Mrs. A. Hartwell Carter—Hawaii
Mr. Frederic D. Carter—New York
Mr. and Mrs. John F. Caskey—Connecticut
Mrs. Charles A. Cass—New York
Mrs. W. R. Castle—Washington, D.C.
Mrs. B. Duvall Chambers—South Carolina
Mr. Jackson Chambers—New York
Miss Rosepha P. Chisholm—New York
Miss Mabel Choate—New York
Mrs. Henry Cannon Clark—New York
Miss Elizabeth Clever—New York
Mr. Chalmers D. Clifton—New York
Mrs. McGarvey Cline—Florida
Mr. William A. Coffin—New Jersey
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Mrs. Edwin A. Stumpp—New York
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Mrs. Peggy Sugar—New York
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Miss Mildred G. Blumenthal
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Madame Avis Bliven
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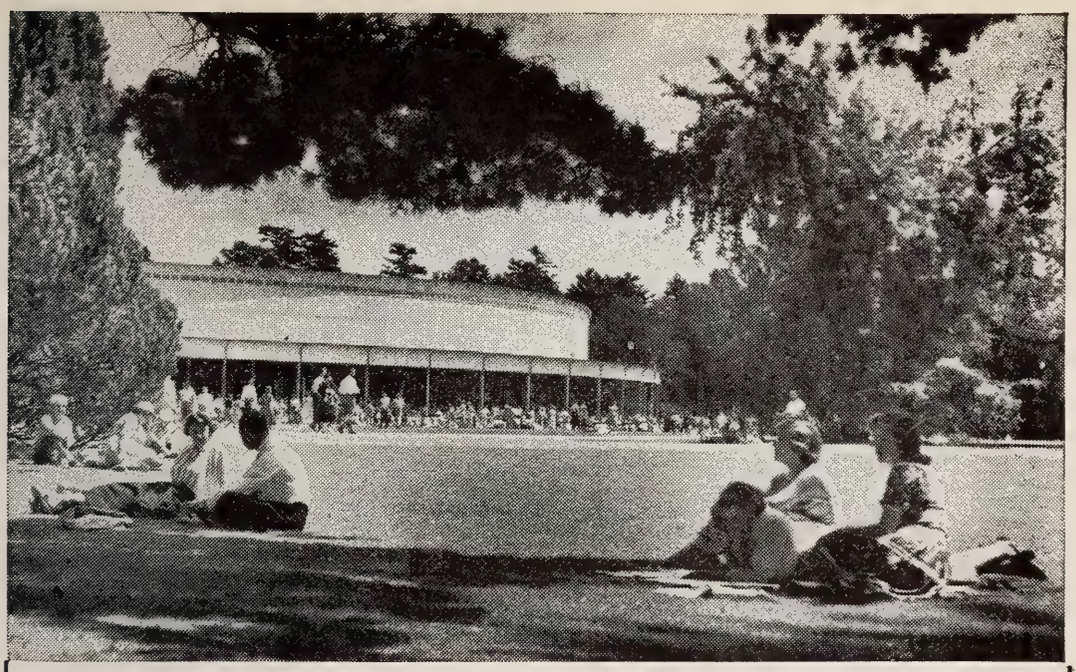
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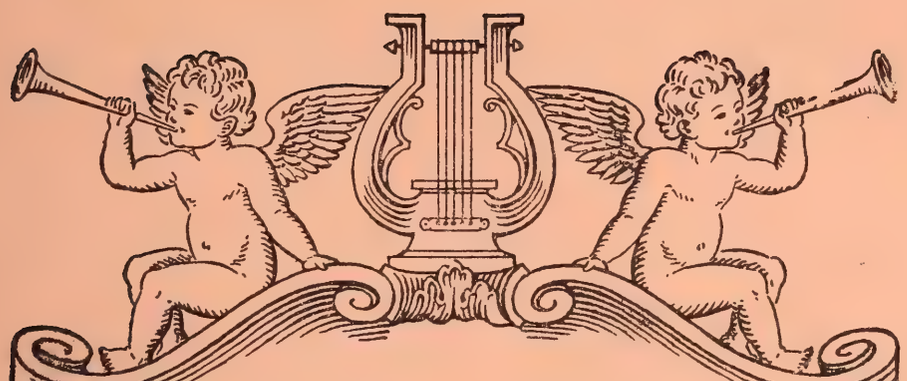
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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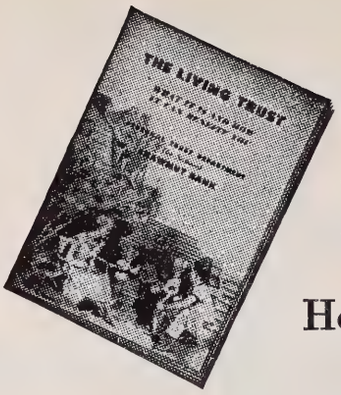
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AN OFFICIAL WELCOME

At a rehearsal in Symphony Hall, on Tuesday morning, October 9, the Boston Symphony Orchestra was greeted by Mayor John B. Hynes, Ernest Henderson, President of the Chamber of Commerce, Chief Justice Raymond S. Wilkins, and Governor Christian A. Herter. Henry B. Cabot, as President of the Board of Trustees, welcomed them and addressed the Orchestra:

Well gentlemen, I think that we ought, we of the Orchestra—and I include myself although I play nothing but the cash register—to be very pleased and gratified to see these gentlemen here today. As I had very little part in the enormous success of your trip, because unfortunately I wasn't able to go with you through the whole thing, I'd like to say to these gentlemen that this group of men who make up the Boston Symphony Orchestra—and two ladies—are to my mind a very remarkable group of people. I have got to know a number of them much better than I did from being on the steamship *Nieuw Amsterdam* with them, which was unalloyed pleasure on my part. I believe—and here I am an outsider speaking—that they did this city and this country great credit in Europe. To my mind, the music which they made was superlative.

Mayor Hynes spoke for the City of Boston:

We are all delighted to have you back again in the old home town. You look equally as dignified in your working clothes as you do when you are performing here on this stage to a discriminating audience. You travelled through part of a continent; you carried with you the name of our great old city; you polished the name of Boston. You talked to the people in those foreign countries in the universal language—the language of music. You even soothed the breast of the friends we have in the Soviet Union,

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if we do have any, and I am sure we do; and I am sure we have more friends there now after the visit of your wonderful orchestra. We are proud indeed—deeply proud—we were never prouder of your orchestra than we are at this moment. We welcome you back, ye warriors of the brass and strings. You have done Boston honor, the Commonwealth honor, and indeed our country honor. You are a great asset to all of us; we are happy indeed that you are back with us again.

Mr. Henderson presented a plaque to the Orchestra in behalf of the Greater Boston Chamber of Commerce, and read the inscription:

"To the members of the Boston Symphony Orchestra whose outstanding performances during their European tour, August 22 to September 28, 1956, brought great honor to themselves and to the City of Boston. Presented in appreciation and with high esteem by the Greater Boston Chamber of Commerce."

Dr. Munch responded:

Dear sir: In the name of the Boston Symphony Orchestra, I would like to express to you our profound gratitude for your appreciation and for your presence this morning at our rehearsal. We all are happy to think that we have contributed to the friendly relations with so many countries and with Russia and that we have brought to them the expression of our great cultural values and our greetings of friendship. Thank you.

Governor Herter concluded the ceremony:

The Mayor of Boston has had the privilege of having the first say in thanking you for the great contribution that you have made to the City of Boston, the name of the City of Boston, as one of the institutions in the City which is so beloved. I have the privilege of doing the same thing for the Commonwealth of Massachusetts, and I do it very wholeheartedly because during the course of

(Continued on page 35)

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First Program

SUNDAY AFTERNOON, NOVEMBER 4, *at* 3:00 *o'clock*

WEBER . . . . . Overture to "Euryanthe"

BEETHOVEN . . . . . Piano Concerto No. 3, in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

INTERMISSION

TCHAIKOVSKY . . . . . Symphony No. 6, in B minor, "Pathétique," *Op.* 74

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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OVERTURE TO "EURYANTHE"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, December 18, 1786; died in London, June 5, 1826

Composed in 1823, *Euryanthe* was first performed at the *Kärntnertortheater* in Vienna, October 25 of the same year.

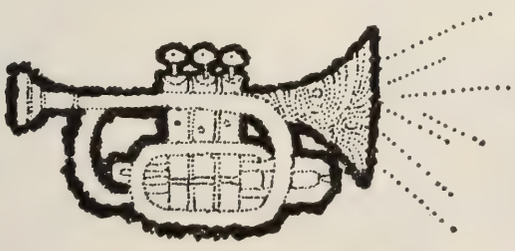
The Overture requires the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

WEBER composed *Euryanthe,* his "grand heroic-romantic" opera for Domenico Barbaja, manager of the Kärnthnerthor Theater in Vienna, who had a hopeful eye upon a success comparable to that of *Der Freischütz.* There is every evidence that Weber was ambitious for his work and spared no pains with it. *Euryanthe* was his longest opera, lasting, as first performed, four hours. Unlike *Der Freischütz,* it had a continuous musical score with no interruptions of spoken dialogue. Weber completed the score without the Overture on August 29, 1823, and began at once to compose the Overture, which was not ready until October 19, six days before the first performance. On the day following the event, October 26, the composer wrote to his wife: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it.

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At last I gave the signal for the beginning. Stillness of death. The Overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Yet the success was not unqualified; the printed reports were not all favorable. The libretto in particular was generally denounced as needlessly involved. The opera held the stage for hardly more than twenty performances in the season. There are degrees of success, and such was the case in Vienna in 1823. Schubert, whose *Rosamunde,* to a text by the same librettist, Helmina von Chezy, was mounted on December 20 of the same season, had reason to envy *Euryanthe,* for *Rosamunde* did not survive two performances. Beethoven, who was in Vienna and had a long and cordial meeting with Weber at the time, also envied him his undoubted instinct for the theater as evidenced in the score of *Der Freischütz,* which he had studied with exclamations of wonderment.*

The libretto of *Euryanthe* has been held to account for the fact that the opera fell considerably short of *Der Freischütz* in popularity. Helmina von Chezy derived her subject from an old French tale of

* This, according to the *Life of Weber,* by his son Baron Max Maria von Weber. The elder Weber had conducted *Fidelio,* and, despite various acrimonious remarks upon Beethoven which are attributed to him, seems to have been a sincere admirer of his genius.



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THAT DR. SERGE KOUSSEVITZKY was famous for his highly individual version of the King's English, delivered from the podium during moments of stress... that he once admonished his orchestra with the succinct phrase, "It sounds as if price five cents!"... that he told an unfortunate tympanist, "If you make me more nervous I send you bill from my doctor."?

DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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the 13th century, *"Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"* for which Boccaccio found use in his "Decameron" (second day, ninth novel), and Shakespeare in his *Cymbeline*. Shakespeare's rather strained plot seems a model of lucidity beside von Chezy's.

The plot, as Frau von Chezy presented it, devolved upon the purity and constancy of Euryanthe. Her suitor, Count Adolar, praises her beauty and virtue in a public assemblage, and accepts the wager of the supercilious Count Lysiart that he can "gain her favor." There is a plot to besmirch her character, in which Eglantine, who is also in love with Adolar and jealous of Euryanthe, conspires. Adolar, believing this false accusation, drags her into the wilderness to slay her, and is moved with pity only to the extent of leaving her there to die. Lysiart, hearing of Eglantine's treachery, stabs Eglantine and is condemned to death. Euryanthe, who is announced to have perished, is found to have been only in a faint, and is restored to her lover. There are other extraneous threads to the plot, such as the ghosts of Emma, Adolar's sister, and of her fiancé, Udo, who haunt the scene. Emma, at the death of Udo, who fell in battle, has killed herself by means of a poisoned ring, and is doomed to wander as a ghost until

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"the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need." Eglantine steals the ring from the sepulchre, and gives it to Lysiart with a false story to prove the guilt of Euryanthe.

Weber had begun the rehearsals by reading the opera book to the assembled company, but in spite of his "admirable declamation," there seems to have been some bewilderment as to what it was all about. There were embarrassing questions from all sides. Why did Euryanthe mutely allow herself to be dragged into the wilderness and left there; why did she not lift her voice to expose the treacherous Eglantine and vindicate herself? Before such queries, the poor composer could only "hang his head in despair." From its first performance, public objections to the plot were equally insistent. No less an authority than Goethe referred to it as "a bad subject, with which nothing could be done." Weber once said at dinner, according to his son: "My *Euryanthe* should be called *'Ennuyante.'*" Philipp Spitta rises to the defense of the much-abused libretto, pointing out that, considered as a vehicle for the music which it serves, it is not without merit, and "abounds in opportunities for the descriptive writing in which Weber so much delighted and excelled. . . . *Euryanthe,* like

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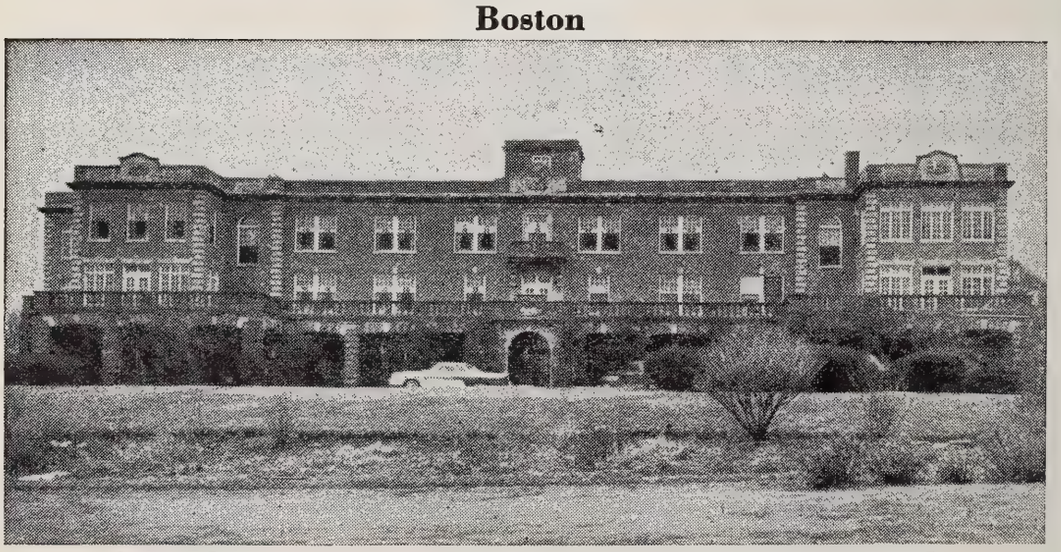
all his operas, is an epic procession, an enchanted panorama, representing the life of one special period, that of mediæval history. Looked at from this point of view, it can be thoroughly enjoyed."

• •

The overture, after an opening in the characteristic fiery Weberian manner, discloses a theme from Adolar's *"Ich bau' auf Gott und meine Euryanth'"* (Act I) set forth by the wind choirs. The second theme (violins) is from Adolar's aria *"Wehen mir lüfte Ruh'"* (Act II). After a pause of suspense, the composer introduces a largo of fifteen measures, pianissimo, for violins, muted and divided, with a tremolo in the violas. It is an eerie music intended to suggest the scene of the sepulchre. Weber proposed, but abandoned, the idea of having the curtain raised in the midst of the overture to reveal the following tableau: "The interior of Emma's tomb. A kneeling statue of her is beside the coffin, which is surmounted by a twelfth-century *baldacchino* [canopy]. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on." In a fugato of the development, the first theme is inverted. The lyrical second theme brings the conclusion.

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THIRD CONCERTO FOR PIANOFORTE, *Op.* 37

By LUDWIG VAN BEETHOVEN

Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827

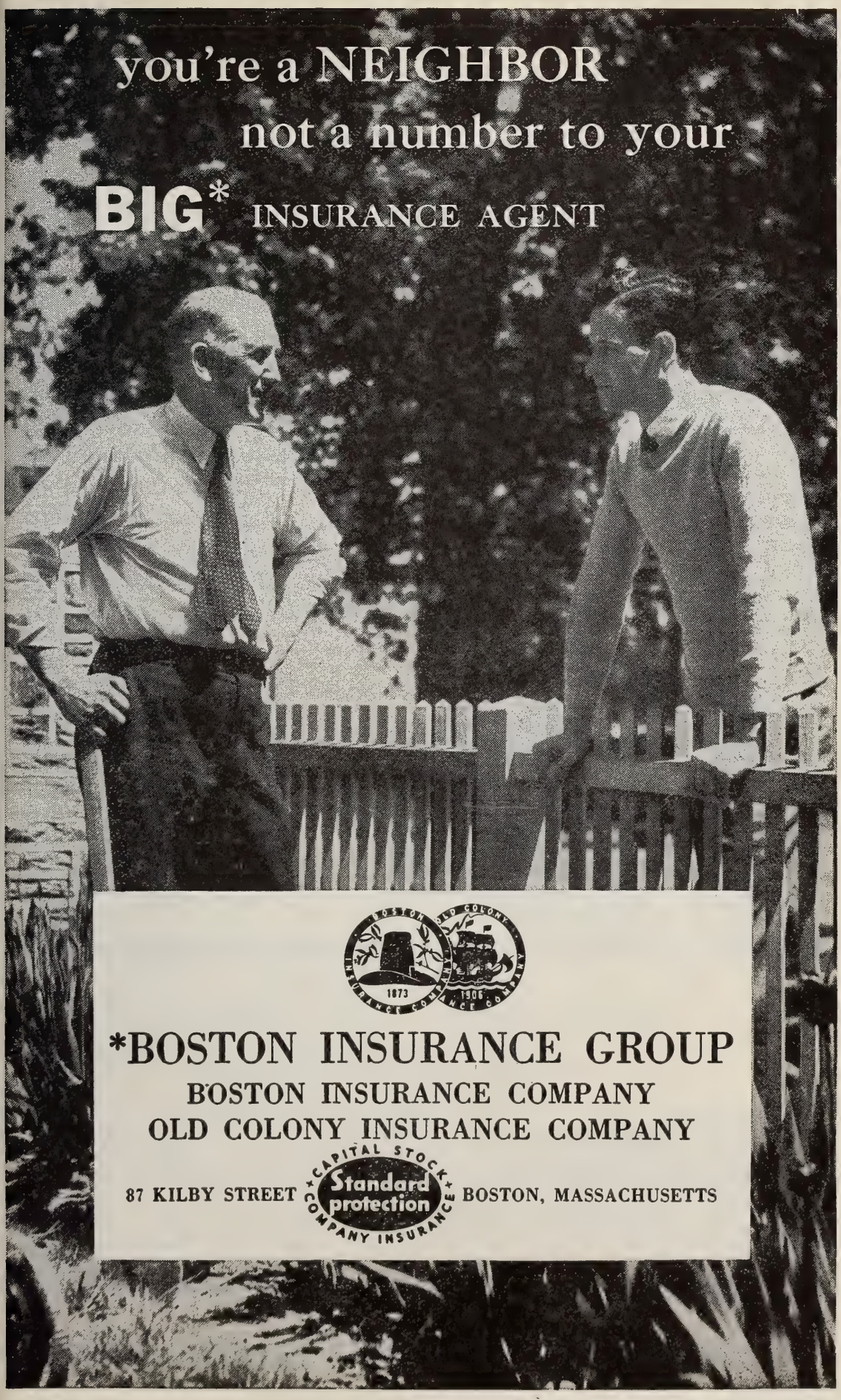
Beethoven composed his Third Concerto in the year 1800. It had what was probably its first public performance at a concert given by the composer in the Theater an der Wien, in Vienna, April 5, 1803.

The Concerto is orchestrated for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The score is dedicated to Prince Louis Ferdinand of Prussia.

It was performed at the concerts of this orchestra April 21, 1888 (soloist, Mrs. H. H. A. Beach); February 18, 1911 (Ferruccio Busoni); April 16, 1920 (Alfred Cortot); February 11, 1921 (Mischa Levitzki); December 1, 1933 (Artur Schnabel); February 17–18, 1939 (Myra Hess).

IT was in 1797 that Beethoven composed his First Pianoforte Concerto in C major; the so-called Second Concerto in B-flat, which he rewrote in 1800, really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized for it to his publisher, selling it for a small fee. At the first performance

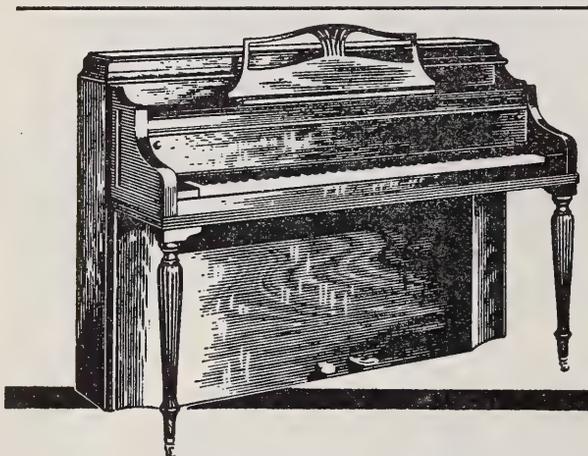




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of the concerto in C minor, in 1803, Beethoven appeared as the pianist. The program also included his first two symphonies, and his oratorio "The Mount of Olives," which was composed in the same year as the Concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried, "that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The pianoforte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."

This remark of Ries refers to the second performance (Vienna, July, 1804) of the Concerto, in which the young pupil of Beethoven was



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granted the unusual honor of performing his master's score in public. "I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage, upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!'

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loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "

The technical advance, the power and breadth of the C minor Concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings — it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth Symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new subject in E-flat minor and repeats the regular "second" subject, equally



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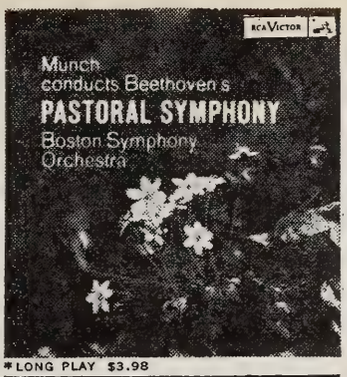
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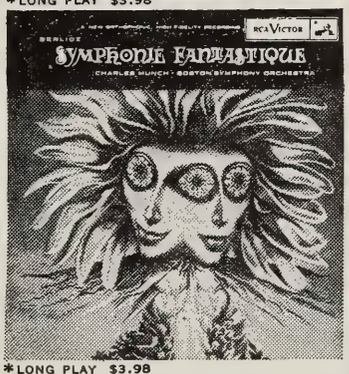
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lyrical, in E-flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

The Largo, in E major, seems earlier in style. The first theme, if found in one of the early piano sonatas, might have seemed quite in place. It is stated by the piano, sung in turn by the muted strings. A second theme is more ornamentally treated by soloist and orchestra. A third theme is carried by the woodwinds over piano arpeggios. There is a reprise, and short cadenza "con gran espressione" before the close. Every 64th note has "great expression," and is in contrast to the cold, ornamental elegance of filigree which was fashionable with the other composing pianists of Beethoven's day. This is the handiwork of the great improviser. The rondo brushes contemplation aside with a burst of gaiety. The piano part is treated with great brilliance and exuberance; the orchestra matches it in full voice. There are fanciful excursions, such as a fugato by the orchestra, after which the piano takes over and commands the attention with a surprising decrescendo in octaves. A presto coda derives a fresh theme from the labored one and, in a rush of C major, carries the movement to a close.

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CLARA HASKIL, born in Bucharest, has lived in Switzerland since 1936, and is a Swiss citizen. Her principal teachers have been Richard Robert (also the teacher of Serkin) and Alfred Cortot, with whom she studied at the Paris Conservatoire. She has had a busy career of concerts in all parts of Europe, especially since the last World War. Although she once visited this country, she is unknown here except through her recordings. Miss Haskil will make only a few appearances in this country during the present season.



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(Frederick P. Walkey, Director of the deCordova and Dana Museum, Boston Symphony Orchestra Bulletin, February 17, 1956.)

It is plain enough when a new and arresting work is performed at a symphony concert anywhere that the reception is mixed. Comments in the corridors seem to extend from elation to resentment. Friendships are sometimes strained. One could find almost any opinion: the piece is an exciting, new apparition in the world; it is interesting and rather amusing; it has its points but once is enough; it is an imposition and an outrage.

The proportion of these reactions to any single piece has never been systematically polled, so far as I know. It becomes a debate which for the moment gets nowhere because one's own opinion is all that really matters to one's self. The middle categories are likely to be in the majority. They will include that greater part of the seasoned concert-going public which, when less than enraptured, accept equably and in

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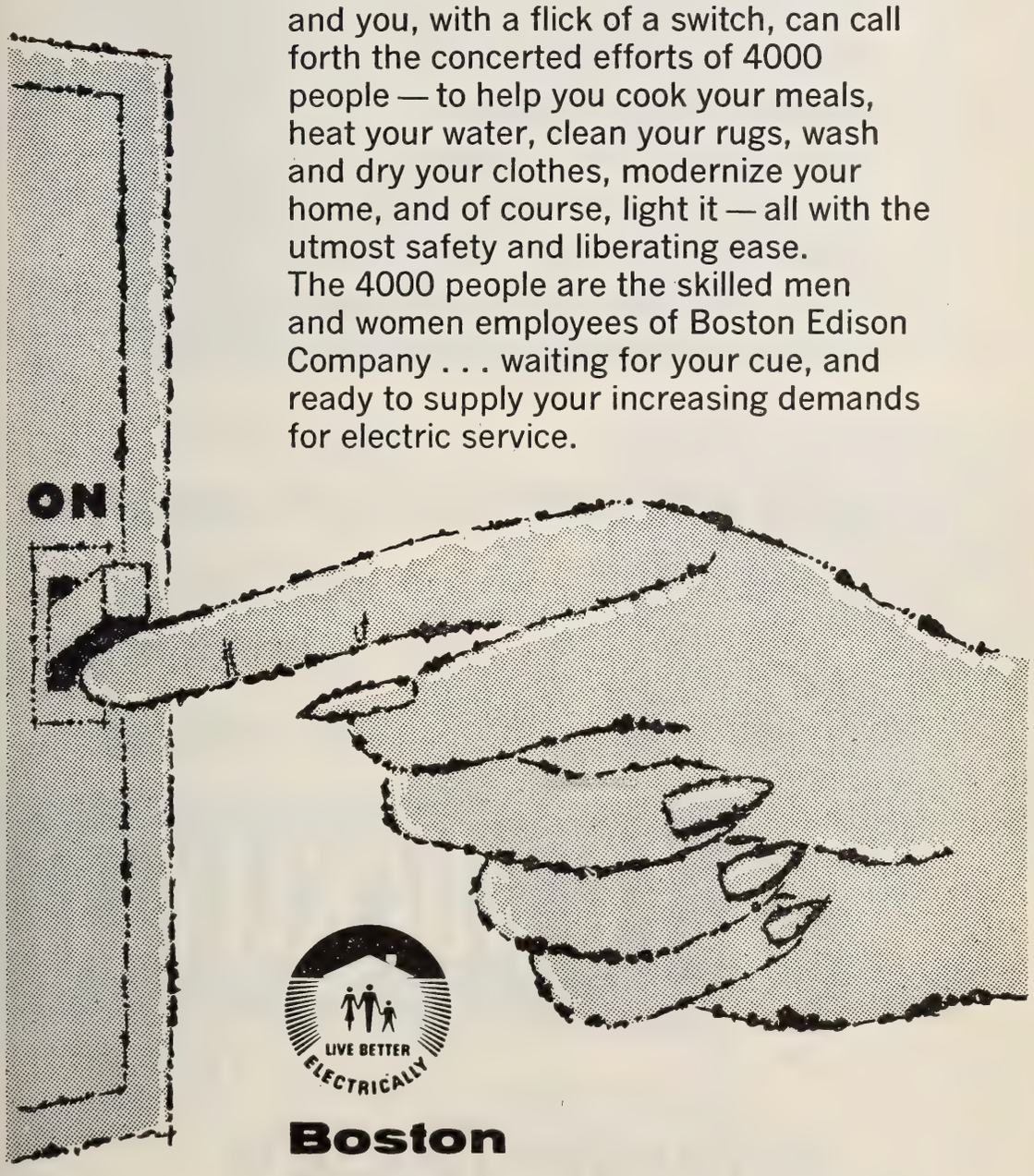


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good faith what may be offered for what it may contain. These middle opinions are likely to be nearer the truth because new music is apt to be in between as to quality, truly extraordinary works being rare in any age. As for those of the last category, the malcontents, they are likely to be unreasonable because, having failed to discover any particular point in the music, a point which does exist according to other opinions, they are by their own admission not qualified judges. An opinion more safely to be counted upon is that of the conductor, who by the nature of his job has presumably a good deal more musical penetration than the average listener. He has chosen the new piece and labored over the preparation (which is often considerable) for the reason that he has found it worth the time and effort of his orchestra and himself, as well as worth consideration by his audiences.

The question of how much contemporary music should be included upon his programs is one which a conductor must continually ask himself. To what extent should he lead his audiences into new ways and accustom them to perhaps an ultimate enjoyment of what is at first baffling? How often does he owe a talented young composer the great advantage of a first performance in his own presence? Should he

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listen to the critics, remembering that critics in the past have not always proven good prophets? Conductors, so history shows, have in many cases been good prophets and men of courage and conviction. There have been times when conductors (and this includes Boston Symphony conductors) have persisted against considerable opposition, even repeated certain much reviled works and at length proved themselves gloriously right. The cases come to mind of composers now exalted at the Boston Symphony concerts, but at first roundly denounced: Brahms, Franck, Strauss, Debussy, Sibelius, Stravinsky, and -- let us not become involved in the still arguable present.

The more conservative composers of today who woo us with customary harmonies have certainly the right to be heard, but not to the exclusion of the more challenging ones. Ludwig Spohr was once found more agreeable and safe than Beethoven – at a later period Karl Goldmark was found more comfortable than Richard Strauss. Spohr's *Consecration of Tones* and Goldmark's *Rustic Wedding Symphony* had a legitimate claim to be played and enjoyed until they succumbed to their more enduring rivals and quietly passed into oblivion. The



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(Continued from page 4)

your trip I know of nothing that gave me more excitement—very real excitement—and more deep pride than reading of the tremendous success that you had had in every nation that you visited, and indeed in the Soviet Union itself. Obviously, you were the individuals under great leadership who have made a contribution for this country that statesmen, politicians, those of us who perhaps struggle in minor or major ways to help relationships between people, can't do at all. . . . And so, we are very deeply grateful to you not only for what you have done for the City of Boston and what you have done for Massachusetts, but for what you have done for the relationship between this entire nation and other peoples of the world. And, finally, may I say to you that the beauty that you contribute to all of our lives is something that will live with us during our entire existence and will go down to our children as one of the great heritages of this country.

The following letter, addressed to Mr. Cabot, has been received from James C. Petrillo, President of the American Federation of Musicians:

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bolder composers, the ruthless innovators, proved with time the more engrossing artists, and it was only then fully realized that they had been the musical life blood of their day. If there are no proper giants looming now, it is still a good idea to scan the horizon. The situation is the same — music continues to reflect contemporary tendencies and to seek fresh ways. Every conductor is aware of this, and will not allow his programs to subside into stagnation by drawing away from the music that is being written right now.

A young American composer today faces prodigious numerical competition. The situation is very different from that of 1886, when Louis C. Elson remarked that "if all the symphonic composers of America were to hold a mass-meeting they could be lodged in one double room in any country hotel." Now they would need considerably more space. There seems to be no end of them, and they keep coming. Most of them will never get known, since there is no place in the world for so much creation. Still, the situation is healthy, numerically speaking — it recalls seventeenth century Italy or eighteenth century Germany, which seem to have had no end of listenable but unimportant composers. Audiences have a persistent tendency to take what seems good

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to them and not to bother in the least as to whether every aspirant is getting a hearing. If on the other hand he has a talent which merits survival he is pretty likely to get his hearing in our concert world which possesses more performances, and more skilled performers than any previous era could show. The composer now has vast resources of working material to draw upon — chromatic, intervallic, rhythmic, coloristic. If he is no more than clever and ingenious, his music can be stimulating to conductor, musicians, and audience. If he is one of the rare ones with that something which great art requires, he will have his due of performances, and eventually of full apprehension.

The easiest course for any conductor would be to pass by new, difficult, or controversial works and simply give his audiences the established "masterpieces" of obvious worth and popularity. Since the really great symphonies are unfortunately too few, the result would be over-repetition, which dulls the edge of enjoyment, for the habitués at least. The final result would be a sort of squirrel cage of the familiar, as if the art of musical composition had come to end about fifty years ago. Without the stimulation of new musical vistas, symphony concerts would subside into decrepitude.

Many people say after a performance: "I am not educated up to it," as if music were made for a closed cult of experts. Perhaps some music



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is only for experts. If so, it is of little value. Complexity in scores should not be exclusive; a fugue or a double chorus of Bach, the finale of the "Jupiter" Symphony, can be enjoyed by those who do not follow every detail of the counterpoint. Complexity should produce a clear over-all impression, whether from early composers or the latest ones. It must be acceptable to the lay listener or have no general claim for performance. Enjoyment of sounds is not reached by theoretical instruction. It comes through alertness to rhythm, to melody, and to sound combinations. This alertness can be developed, it is true, by a certain amount of systematic training — but too much is no help. The professional expert is not always enviable where the enjoyment of listening is concerned. His proper fastidiousness as a performer usually makes him over-fastidious as a listener. He is also apt to be a restless listener, because he is by habit at the giving rather than the receiving end, and as a listener he can be jaded by repeated hearing. Fortunate is the beginner who may have the privilege, the exhilirating experience of hearing a symphony by Beethoven for the first time! That privilege belongs to the lay listener. His enjoyment generally speaking increases through responsive and repeated listening, whereby the rhythmic and tonal sense latent in all of us can become keen and discriminating.

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It is good sense for every listener to enjoy in his own way and to be independent of expert judgment. Of the various morals which Wagner, without being sententious, allows us to draw from the book of *Die Meistersinger von Nürnberg,* perhaps the most potent is driven home while Walther is singing his prize song. Music as a free, spontaneous art, welling from the heart, is up for judgment. The official judges, the guilds of mastersingers, are the intellectuals, the conservatives who stand by tradition, and they have ruled out the contestant. Nevertheless he has entered the lists by the contrivance of the one liberal among them — Hans Sachs. As Walther sings his lovely stanzas, pure basic form is clothed in a spontaneous melodic outpouring. The mastersingers (i.e. the pedants) sit at first in silent astonishment. It is among the crowd, the townsfolk, who know nothing of rules (i.e. the general audience) that the first murmur of response is heard. It grows to a great chorus of approbation, with which the masters warmly concur. But their approval is now no more than an endorsement — the multitude has made the actual judgment.

If audiences in general are not always quite so immediately perceptive as this, it could at least be said of the opera in question that it had an immediate popular success, the pedants concurring. The real point, however, seems to be that audiences and not the learned elect of the musical profession are the final arbiters of what shall last and what shall drop by the wayside, fall either summarily or by degrees into oblivion.

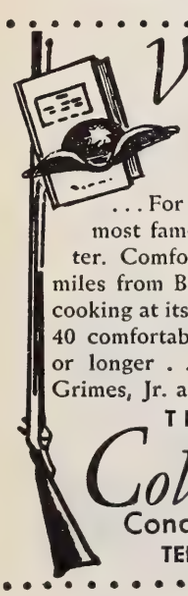
We all know from experience that craftsmanship, being nothing more than a helpful means of conveyance, can, when it has nothing in particular to convey, produce a completely dull and barren score. The expert analyst can appraise this skill and demonstrate it in a technical



analysis useful only to the student. He may, or may not, sense the intangible life which gives it the right to be called music; if he does sense this inner quality and attempts to describe it, his description is bound to be inadequate or fall into an absurdity of purple words. If such a writer should try to give to someone who had never heard Beethoven's Ninth Symphony any sense of the tremendous impulse which lifts and sweeps an entire audience on its current, he would fail completely. The same applies to the simplest melody, whether it be a Lied by Schubert or a popular tune by Kern or Gershwin. No expert can give any technical accounting for the special charm which captures us all so quickly and easily.

For this quality of personal communication, so difficult to name, there are those who have invented the word "musicality". If we call it "impulse" we are at least using a less loathsome word for what can only be indicated as the life force of the art of music in its most elementary sense. Music of genuine beauty is directly available to us all without benefit of guides, and let none of us be dismayed.

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By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher.

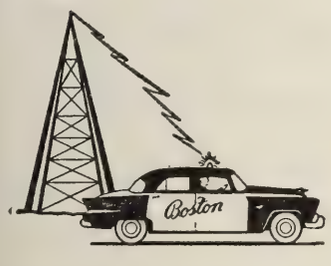
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He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all – let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy – the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals

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useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

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There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony,

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are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio,* in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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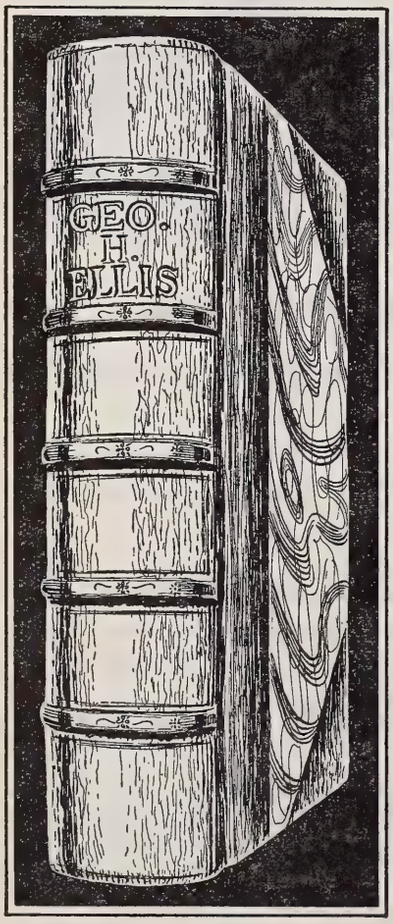
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sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the



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first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

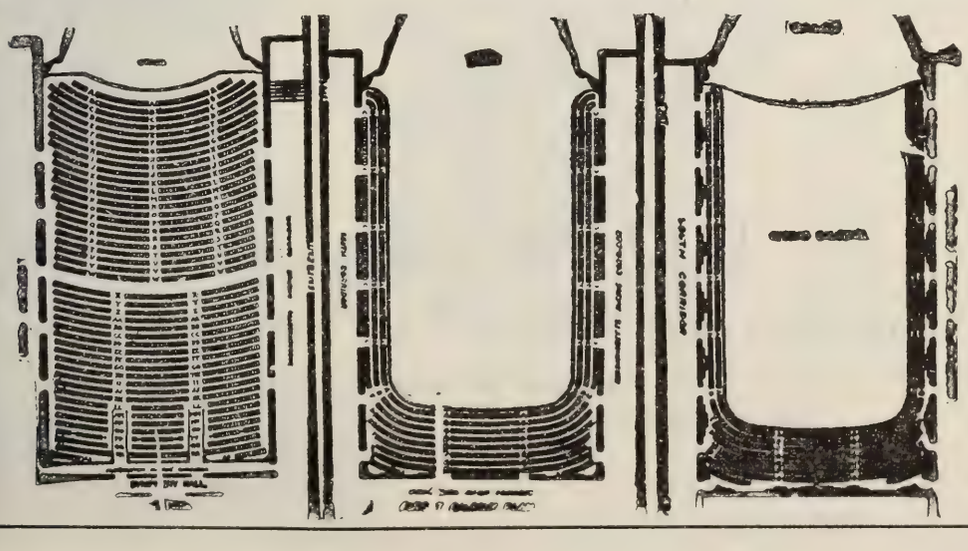
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When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity—though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso,* read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to

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blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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27	Boston	(Tues. D)
29	Boston	(Rehearsal II)
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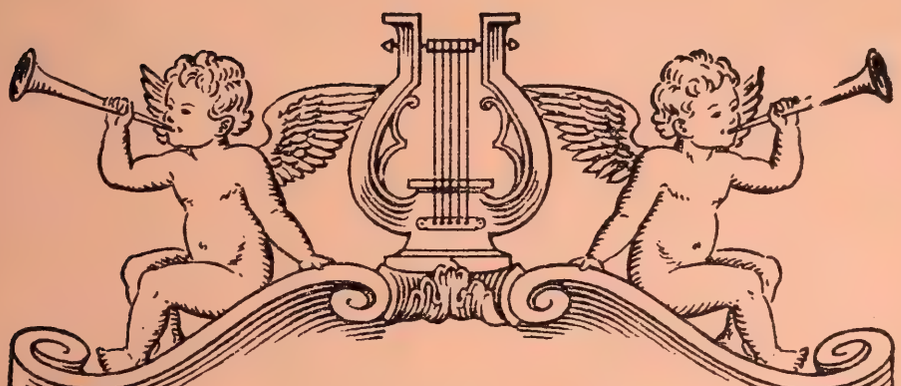
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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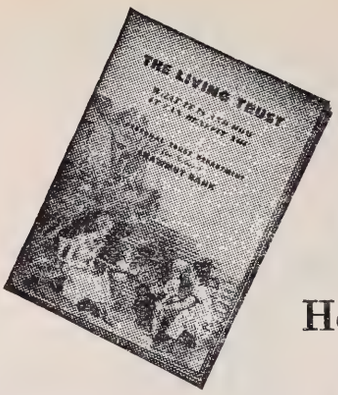
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THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the

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satyrs hold cymbals, with which they are evidently beating out time for their dancing.

* * *

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk:* Which of the works of Pheidias do you praise most highly?

"*Pol:* Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of this reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.

(Continued on page 35)



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Second Program

SUNDAY AFTERNOON, DECEMBER 2, *at* 3:00 *o'clock*

HONEGGER . . . . . Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

BACH . . . . . "Wedding" Cantata, "Weichet nur, betrübte Schatten" ("Vanish now, ye winter shadows"), for Soprano, No. 202

Adagio: *"Weichet nur, betrübte Schatten"*
Recitativo: *"Die Welt wird wieder neu"*
Aria: *"Phoebus eilt mit schnellen Pferden"*
Recitativo: *"D'rum sucht auch Amor"*
Aria: *"Wenn die Frühlingslufte streichen"* (with violin solo)
Recitativo: *"Und dieses ist das Glück"*
Aria: *"Sich üben im lieben"* (with oboe solo)
Recitativo: *"So sei das Band der keuschen Liebe"*
Gavotte: *"Sehet in Zufriedenheit"*

INTERMISSION

HINDEMITH . . Songs from "Das Marienleben" for Soprano and Orchestra

I. Geburt Mariä (The Birth of Mary)
II. Argwohn Josephs (Joseph's Doubt)
III. Geburt Christi (The Birth of Christ)

ROUSSEL . . . . . "Bacchus et Ariane," Suite No. 2, *Op.* 43

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The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Dr. Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato,

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been composed.

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pp, with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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THAT THE FORERUNNER of the Symphony was the Boston Academy of Music, formed as an educational organization in 1833 . . . that the first Boston performances of Beethoven's symphonies were given under the auspices of the Academy . . . that the Academy was enthusiastically supported by New England transcendentalists, many of whom attended the concerts and then returned on foot to Brook Farm, a distance of seven miles?

DID YOU KNOW that the Academy's concerts were succeeded in the mid-1840's by those of the Musical Fund Society and the Germania Orchestra, a group of German-refugee musicians who had fled from Berlin after the revolt of 1848 . . . that despite their generally salutary influence on Boston's musical taste, the Germanians sometimes descended to "musical novelties", including a "Railway Galop" which featured a toy locomotive dashing across the hall?

DID YOU KNOW that the Harvard Musical Association — a club formed by a group of young Harvard alumni in 1837 — was largely responsible for the building of Boston's first Music Hall in 1852 . . . that John Sullivan Dwight, a member of the Association and editor of the *Journal of Music*, almost single-handedly set the standards of musical taste in Boston for half a century?

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"WEDDING" CANTATA, *"WEICHET NUR, BETRÜBTE SCHATTEN,"* No. 202, for Soprano and Orchestra

By Johann Sebastian Bach

Born at Eisenach, March 21, 1685, died at Leipzig, July 28, 1750

This Cantata, believed to have been composed in the Cöthen period, has survived through a copy made by Johann Peter Kellner.

The orchestra consists of an oboe, violins, viola and continuo.

THIS, the second of two "Wedding Cantatas" (the first is *"O holder Tag, erwünschte Zeit,"* No. 201) is aptly called in France the *"Cantate du Printemps."* There is no record of whose wedding was celebrated, nor when it took place. The music could well have perished unknown, the score having disappeared. Fortunately, J. C. H. Rinck, an organist of a later day, preserved a copy from Johann Peter Kellner, who had copied much of Bach's music. (The practice of copying scores in that pre-publication era has thus led to the survival of important music, as well as to confusion about the authorship of certain works.)

The writer of this tenderly joyous text, an apostrophe to nature and to love, is unknown. It may well have pleased the master, if we may judge by the lovely music it has inspired. Albert Schweitzer has described the poem as "much superior to the ordinary 'occasional' text that came Bach's way. The theme is the passing of winter and the

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coming of spring. Phoebus and his horses gallop through the new world; Cupid runs through the fields whenever he sees a pair of lovers kissing; May the love-spring of the newly-wedded pair overcome and outlast the transitoriness of outward things."

Dr. Schweitzer has found in this secular cantata prime examples of his favorite theory that Bach constantly resorted to descriptive figures in his scores. He points out how the "vaporous semi-quavers ascending in the strings in the opening aria depict the mists vanishing before the breeze of spring, while the oboe sings a dreamy, yearning melody of the type of which Bach alone seems to have the secret."

"The aria that deals with the fleet steeds with which Phoebus flies through the newly-awakened world," moves to a light, galloping bass arpeggio. The similarity of this theme to a sketch for the final allegro of the Sixth Violin Sonata written in Cöthen leads Dr. Schweitzer to suppose that this Wedding Cantata was also a product of Cöthen.

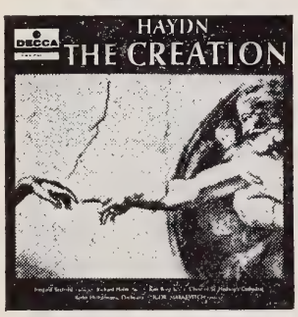
Adagio —
Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

Vanish now, ye winter shadows,
Frost and tempest all are gone.
Spring delight is in sight,
Flowers fair adorn the meadows
Fill the field and deck the lawn.

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Recitativo —
Die Welt wird wieder neu, auf Bergen und in Gründen will sich die Anmuth doppelt Schön verbinden, der Tag is von der Kälte frei.

The world is dressed anew. O'er hill and dale enchanting the budding leaves and flowers go gallivanting. The air is warm, the sky is blue.

Aria —
Phoebus eilt mit schnellen Pferden,
Durch die neugeborne Welt,
Ja, weil sie ihm wohl gefällt
Will er selbst ein Buhler werden.

Phoebus drives his horses prancing
Swiftly through the sky above.
Even he must stoop to love
Ah —
All the world is so entrancing.

Recitativo —
D'rum sucht auch Amor sein Vergnügen, wenn Purpur in die Weisen lacht, wenn Florens Pracht sich herrlich macht, und wenn in seinem Reich, den schönen Blumen gleich, auf Herzen feurig siegen.

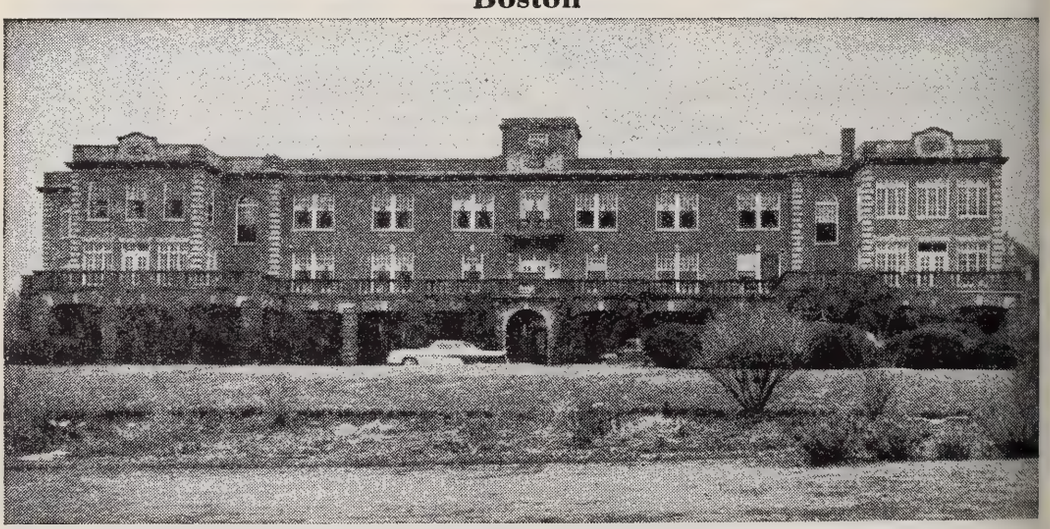
And then it is, Love seeks his pleasure amid the purple meadows gay, where flowers display their bright array, and all their rich attire; and hearts with love on fire can carry all before them.

Aria —
Wenn die Frühlingslüfte streichen
Und durch bunte Felder weh'n,
Pflegt auch Amor auszuschleichen
Um nach seinem Schmuck zu seh'n
Welcher, glaubt man, dieser ist:
Das ein Herz dass andre küsst.

When in spring the breezes blowing
With the springtime
Stroke the fields with soft caress,
Out steals Cupid bent on showing
All the world his choicest dress
Ah: his choicest dress is this —
That he see two lovers kiss.

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Recitativo —	
Und dieses ist das Glücke: dass durch ein hohes Gunstgeschicke zwei Seelen einen Schmuck erlanget, an dem viel Heil und Segen pranget.	When two pure souls are plighted and true and steadfast are united, both filled with hope of high endeavor, they are content and blessed ever.
Aria —	
Sich üben im lieben, in Scherzen sich herzen	Oh Maytime's the gay time for cooing and wooing,
Ist besser als Florens vergängliche Lust	Far better than flowers' so fleeting delight.
Hier quellen die Wellen, hier lachen und wachen	The clover's soon over, but never will sever
Die siegenden Palmen auf Lippen und Brust.	The bonds of devotion that true love unite.
Recitativo —	
So sei das Band der keuschen Liebe, verlobte Zwei, vom Unbestand des Wechsels frei. Kein jäher Fall, noch Donnerknall erschrecke die verliebten Triebe!	Inspired by purest love's emotion you two may be; from fickleness and meanness free, may no rude jolt nor thunderbolt deter you from your firm devotion.
Gavotte —	
Sehet in Zufriedenheit	May you live in sweet content
Tausend helle Wohlfahrtstage,	Free from want and care and sadness,
Dass bald bei der Folgezeit	Years of joy together spent
Eure Liebe blumen trage.	Flower rich in hope and gladness.

The translation of the text was made by Henry S. Drinker for the Association of American Colleges in New York City.

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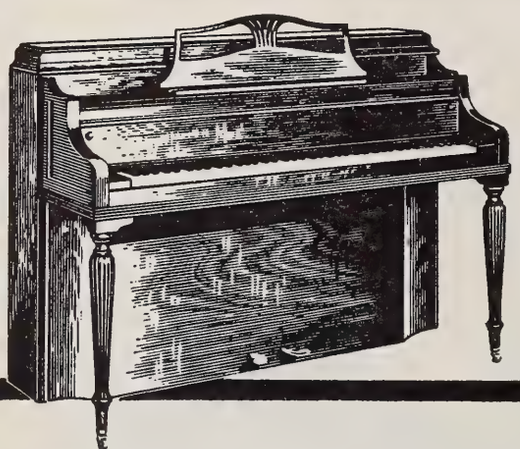
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IRMGARD SEEFRIED, born in Vienna, studied music from childhood and attended the Augsburg Conservatory. Her talents came to the attention of Herbert von Karajan at Aachen, resulting in various operatic engagements and her début in 1943 at the Vienna State Opera. Miss Seefried has sung in the principal opera houses of Europe (the Dresden Opera, La Scala, Covent Garden, the festivals at Glyndebourne, Salzburg, Florence, Wiesbaden, and Edinburgh) as well as with orchestras and in recital.

She first came to this country in 1951 and has since been active here each season, making her Metropolitan début in 1953 as Susanna in Mozart's *The Marriage of Figaro.* She appeared as soloist with the Boston Symphony Orchestra, November 12–13, 1954.



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It was in the years 1922–1923 that Hindemith first made a musical setting of the cycle of poems by Rainer Maria Rilke* based upon the life of the Virgin Mary. The cycle was first performed on June 2, 1923 at a festival of modern chamber music in Donaueschingen, Baden.

Years later, specifically in 1938, he made a drastic revision of four of the fifteen songs, with orchestral instead of piano accompaniment. This briefer orchestral group was first sung by Henrietta Sala at Scheveningen (Holland), August 13, 1939. The first three of these are to be sung by Irmgard Seefried at these concerts. Miss Seefried sang these three with the Chicago Symphony Orchestra, on November 23, 1954.

* Reiner Maria Rilke (1875–1926) was a German poet, born in Prague, who spent years of his life in Russia, Italy, and France. His book *Auguste Rodin* is the result of his sojourn in Paris, beginning in 1902, as secretary to the French sculptor. He is best known by his poetry, some of which has been translated. *A Parable of Death*, translated by Anthony Hecht from the *Geschichten von lieben Gott*, was set for chorus, orchestra and soloists by Lukas Foss. One of several performances took place at the Berkshire Festival, July 26, 1953.

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In June, 1948, the composer revised, and in some cases entirely rewrote the entire cycle of fifteen songs, again with piano accompaniment, keeping the notation of his orchestral setting of four of them.

The orchestration consists of 2 flutes and piccolo, 2 clarinets, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, cymbals, bass drum, triangle, and strings.

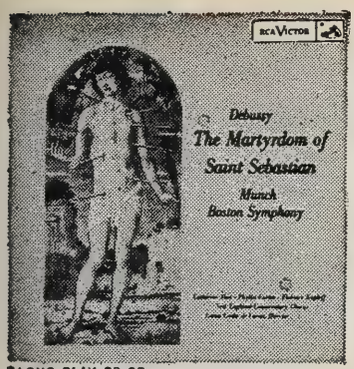
RILKE's cycle of poems on the life of Mary moved Hindemith, at the age of twenty-seven, to set fifteen poems to music. A quarter of a century later, long after the poet's death, when Hindemith was in New Haven as Battell Professor of Musical Theory at Yale University, he was again moved by these affecting verses of rustic religious fervor to recast them in the light of his matured insight and ability. In 1938 he had already reconsidered the subject in his revision and orchestration of four of the songs*. In a preface to the publication of the entire cycle with piano accompaniment, in 1954, he gives interestingly and at length

* The fourth is "The Rest and Flight into Egypt," not included in the present performances.
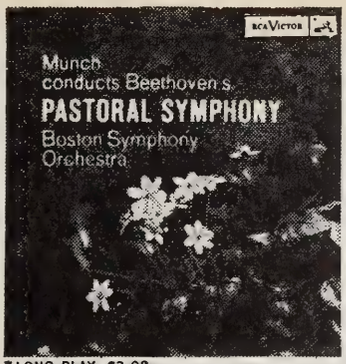




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his apologia for returning to what he considers a sin of his youth in an effort to do closer justice to the text, with music more appropriate to the subject and incidentally more grateful to the singer. A portion of the preface will be translated in these pages.

The text of the songs is as follows:

Geburt Mariä (No. 1)

O was muss es die Engel gekostet haben
Nicht aufzusingen plötzlich,
Wie man aufweint, da sie doch wussten:
In dieser Nacht wird dem Knaben
Die Mutter geboren, dem Einen der bald erscheint.
Schwingend verschwiegen sie sich und zeigten die Richtung,
Wo, allein, das Gehöft lag des Joachim,
Ach, sie fühlten in sich und im Raum die reiner Verdichtung,
Aber es durfte keiner nieder zu ihm.
Denn die beiden waren schon so ausser sich vor Getue.
Eine Nachbarin kam und klugte und wusste nicht wie,
Und der Alte, vorsichtig, ging und verhielt
Das Gemuhe einer dunkelen Kuh.
Denn so war es noch nie.

The Birth of Mary

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would know. Poised, they were silent and turned their faces downward where lay the lonely home of Jehoiakim. They felt within and about them a pure impulsion in that direction, but none could go down. The two were restless and eager. A neighbor came and spoke, but could not advise. The old man, cautious, went and stopped the mooing of his cow. For such as this had never been.

Argwohn Josephs (No. 5)

Und der Engel sprach und gab sich Müh an dem Mann,
Der seine Fäuste ballte: Aber siehst du nicht an jeder Falte,
Dass sie kühl ist wie die Gottesfrüh.
Doch der andre sah ihn finster an, murmelnd nur:
Was hat sie so verwandelt?
Doch da schrie der Engel: Zimmermann,
Merkst du's noch nicht, dass der Herrgott handelt?
Weil du Bretter machst, in deinem Stolze,
Willst du wirklich Den zur Rede stell'n,
Der bescheiden aus dem gleichen Holze
Blätter treiben macht und Knospen schwell'n?
Er begriff.
Und wie er jetzt die Blicke, recht erschrocken, zu dem Engel hob,
War der fort.
Da schob er seine dicke Mütze langsam ab.
Dann sang er Lob.



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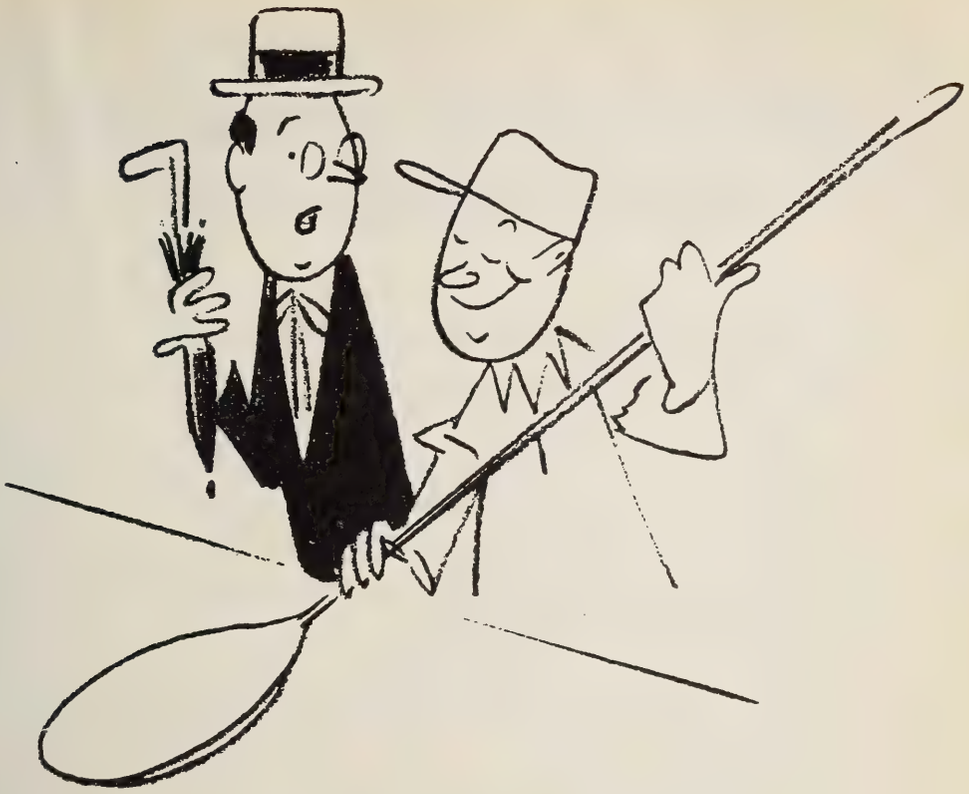
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And the angel spoke and reassured the man as he stood with clenched fists: "Do you not see in her face that she is as composed as God's dawn?" But the other looked at him, darkly murmuring: "Why is she so changed?" But the angel cried: "Carpenter, do you not see that the Lord God is in this? While you work in wood with all your pride, will you take Him to task who performs miracles with wood, bringing forth leaves and buds?" He understood and when he raised his eyes filled with awe the angel had gone. Slowly he pushed aside his cap of coarse cloth, then sang in praise.

Geburt Christi (No. 7)

Hättest du der Einfalt nicht, wie sollte dir gescheh'n,
Was jetzt die Nacht erhellt?
Sieh, der Gott, der über Völkern grollte,
Macht sich mild und kommt in dir zur Welt.
Hast du dir ihn grösser vorgestellt?
Was ist Grösse?
Quer durch alle Masse, die er durchstreicht,
Geht sein grades Los.
Selbst ein Stern hat keine solche Strasse.
Siehst du, diese Könige sind gross,
Und sie schleppen dir vor deinen Schoss
Schätze, die sie für die grössten halten,
Und du staunst vielleicht bei dieser Gift:
Aber schau in deines Tuches Falten, wie er jetzt schon alles übertrifft.
Aller Amber, den man weit verschifft, jeder Goldschmuck und das Luftgewürze,

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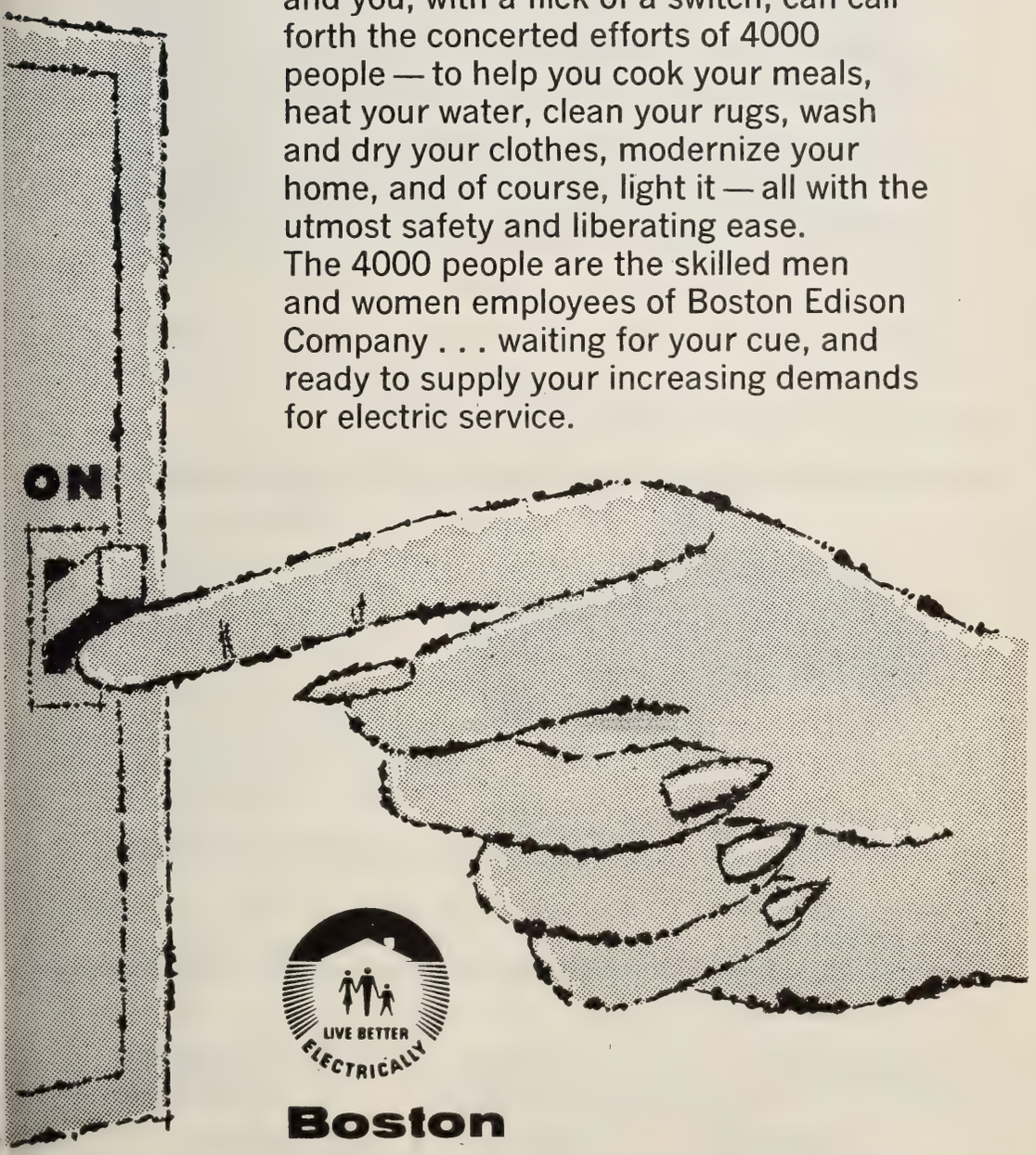
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Das sich trübend in die Sinne streut:
Alles dieses war von rascher Kürze,
Und am Ende hat man es bereut.
Aber (du wirst sehen): Er erfreut.

The Birth of Christ

Do you know what has happened to make the night resplendent? See, the God who has frowned upon folk now comes into the world in all gentleness! Had you imagined him in his greatness? What is greatness? His glance pierces straight through the multitude. No star has so direct a course. Behold! These kings are great and the treasure they bring is suited only for the greatest, and you perhaps are astonished, but look and know how this one excels all. All the amber that man can bring across the sea, every gold ornament and spices which stir the senses — all this will have quickly passed and at the end is repentance. But (you will see) he is now rejoicing.

Hindemith, in a long preface to the published score of the revised version (the full cycle with piano accompaniment) has admitted the reader into the sanctum of his work shop, freely confessed the shortcomings of his early attempt, and shown how in his maturity he has striven to rectify them. Once momentarily tempted by the experimental enticements of twelve-tonalism, this composer's basic character as artist inevitably brought him back to a healthy respect for what he calls the *"klingende Apparate,"* the natural properties of the sounding instrument or the human voice which physics and physiology have provided. A portion of this preface is here freely translated:



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"Twenty-five years ago, I first made known *Das Marienleben* on the text of Rainer Maria Rilke. At that time I felt that I could defend my main plan as an experiment, a test of ability, a venture into the unknown which invited mastery. I was not yet sure what the cycle really offered for musical development in general and for me in particular. Since then the *Lieder* have found general musical attention in the West. They were eagerly received on account of the nature of the subject, while the musical setting presented practical difficulties which were put up with (perhaps the utmost that a composer should wish for).

"The strong impression which the initial performance made on the hearers (I had never expected this) brought home to me for the first time in my musical experience the ethical necessity of music and the moral obligation of its composer. If I had indeed done my best with the *Marienleben* and if this best, in spite of my good intentions, was still not good enough, it fell upon me to provide a version of lasting worth. I envisioned a nobler ideal and more finished music which I might be eventually able to realize and I knew that *Das Marienleben* was leading me toward this goal. This consideration, in part sentimental, in part challenging, of a work already existing, soon led to a tentative search for its betterment. There followed basic changes, both



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(Continued from page 4)

The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

* * *

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

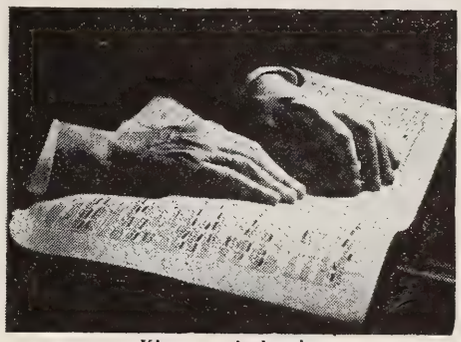
The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).

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technical and spiritual, and there emerged at last, thus renewed but firmly resting upon its original basis, the *Marienleben* which I herewith present. They are the result of a continuous testing toward improvement. Some of the songs have gone through as many as five entirely different versions. Some, although they maintained the approximate outline, had to undergo as many as twenty alterations in a particular place.

"I do not intend to enumerate these changes. At the same time it has seemed to me necessary to present a general outline of their new form and content. Not with a raised finger ('see how fine it all is!'), but as an invitation to those interested in such problems, especially the less obvious ones which at the same time seem to me significant: They are the kinds of questions which in our own day confront composers in general.

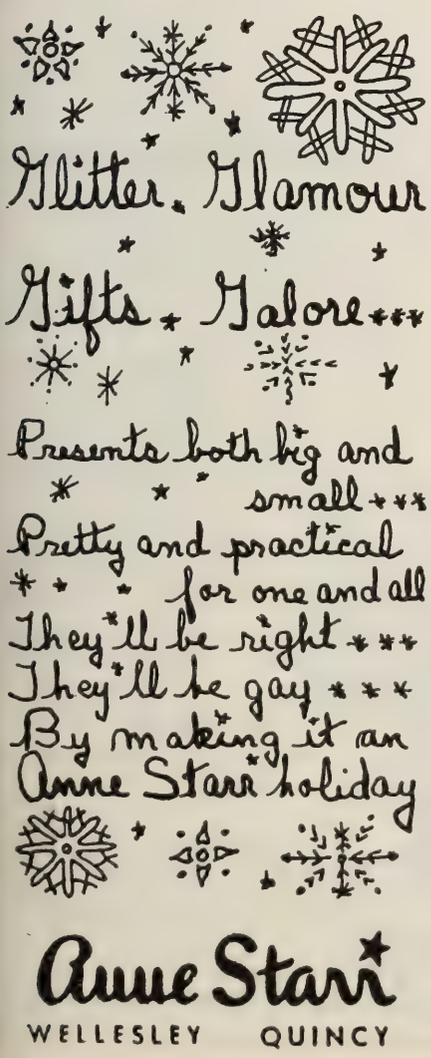
"One of the outstanding weaknesses of the old version was my limited consideration of the possibilities and requisites of the singing voice. The shape of the vocal line was in many cases not natural and took a difficult (and sometimes almost impossible) direction, ungrateful chromaticism, difficult intervals and tonal ambiguities. It is easy to see

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now why that happened. There was a search then toward a new melodic expression, but the preliminary technical steps were lacking. Indeed the most expert composers at times make new melodic material presentable. At the same time the laws of melodic construction as we now know them in the more popular field are insufficient for true flights of melody. Then came ultra-modern ways which singers could conquer only by great effort. Did composers pursuing these ways believe themselves in good company? Were not Bach's melodic lines in the highest degree instrumental! Did not Beethoven write the most fearful voice parts? Were we not accustomed to the Wagnerian school and its vocal exactions?

"Now we know how false this position was. It presents for singing and also for instrumental playing two kinds of technical difficulties. One, created in a full understanding of sound production, aims to utilize its resources to the utmost; the other, without special concern for natural musical production, assembles sounds as a musical abstraction. To what extent the first source can succeed depends upon the





technical ability of the performer. If he is a very good singer or player he can ascend the technical ladder to a higher point than the lesser ones. In the other class it happens only too often that even after a hundred rehearsals and many weeks of practice the task does not lessen. Even if he knows enough to grasp the meaning, he must gird himself at every new performance from the abundance of his will power and technical control — for the music is in opposition to the medium. In vocal compositions it is doubly difficult. Unfortunately, the musical training of singers does not equip them to compete in matters of pitch with instrumentalists (who also often leave much to be desired!), and it is cause for rejoicing to find a singer who can manage an unconventional melodic line at first reading without depending upon the piano. If after zealous effort the singer makes no progress the composer may well ask himself whether these fruitless exactions are worth while. As I see it the composer should keep reasonably within the capacities of performers and listeners."

The advanced composer may tell himself that "perhaps the world of singers, players and listeners, some 200 years hence, will at last perform and rightly understand his work." He should examine the validity of his own conception, his technical equipment, his mastery of his art.

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"The careful observer will find that the new version is developed throughout according to this point of view. Of course it does not go so far as to make concessions to the singer to the degree of trite commonplace. If, on the other hand, the singer looks for difficulty she will find plenty of nuts to crack.

"Still another factor was responsible for the unsingable places in *Das Marienleben*. A quarter of a century ago many composers believed that they were experiencing a new incursion of counterpoint. The one who wishes to write contrapuntal music needed, so it seemed, to find voice parts which were in themselves significant. For their combination and their logical working out, he looked to heaven. Whether or not the old

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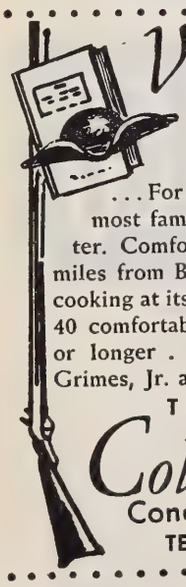
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Marienleben depended in any way upon this now outdated attitude, it sinned in any case in the following respect: the vocal line moved often so arbitrarily that the combination with the piano resulted in a disturbing harshness and in obstructive divagations, which were not at all helpful to the text and the general style of the work.

"It is not always easy to decide how far individualism can go in the treatment of a single voice; at times not only technical considerations but personal taste bespeak the style. . . . Here the vocal melody in itself is without exception the controlling factor in the composition, even in the songs of highly developed counterpoint. Although it is followed through on a harmonic scheme and on a certain basis of dissonant tension, its sonorous and expressive purpose is never lost sight of."

The composer confesses that in the first version he merely followed the lead and order of the text, without attempt at a musical constructive scheme. In rewriting the cycle he has followed a constructive plan, dividing the fifteen songs into four groups, graphing the whole to demonstrate the progress throughout, the dynamic and expressive peaks. The first group of four, concerned with the personal experience of Mary, opens with the lyric *Geburt Mariä.* The *Argwohn Josephs* dramatically opens the second group which includes the *Geburt Christi,* referred to by the composer as "in part at least, an idyllic reversion to the first group of songs."* In the third group (Nos. 10–12) we behold

* *Der Rast und Fluch nach Egypt* (No. 8) immediately follows. It has been orchestrated as a fourth song.



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the suffering Mary "as the cycle reaches its highest emotional point." In the fourth and last group the composer reaches "a high point of purely musical abstractions, an epilogue in which people and action have no part." It consists of three songs entitled, *"Vom Tode Maria,"* the second a theme with variations.

Mr. Hindemith writes of the changes he has made in his second version. Of his recasting of the songs here performed he tells us: "The first song, *Geburt Mariä,* was little altered. Bars 31–32 in the first version were too obtrusive and harsh in harmony to serve as a bridge between two significant sections." In the orchestral version this bridge is characterized by the flutes and clarinets in a gentle, sinuous figure (*"In dieser Nacht wird dem Knaben die Mutter geboren"*).

The *Argwohn Josephs,* like the *Mariä Heimsuchung* which follows, "has been freely set to rights in tones and tone groups, and through a few slight changes harmonically and melodically clarified without disturbing the subject in hand."

About the *Geburt Christi,* Mr. Hindemith declares a *mea culpa:* "It was in the original version the weakest of all. Not only was the

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melodic material of less worth than in the other songs; the harmony was obscured both in cadences and compactness. As a tonal conception neither the plan nor its culmination were sufficiently considered. Moreover it was in point of expression chopped up ['*verhauen*'] since its scherzando character stood in disturbing contrast to the contemplative, almost resigned mood of the text. The new version seeks to elude all these faults."

In setting these four songs later for piano accompaniment the composer has not altered the notation, save in an occasional simplification of dramatic string passages. The orchestral score bears no explanatory remarks (indeed it has never been published in engraved form), yet it can surely be assumed that this significantly painstaking musical constructor has carefully considered and ordered his shorter sequence.

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THOUGHTS ON MUSIC

By PAUL HINDEMITH

(*Excerpts from* "A Composer's World — Horizons and Limitations")

MUSIC MISAPPLIED

ONCE, in the Rocky Mountains, I had a strange musical experience. In a gorge famous for its waterfalls and filled with aerial railways, summer guests, cars, and ice-cream vendors, a well-coordinated loudspeaker system screamed Isolde's *Liebestod* all over the place, as part of the gorge's daily routine. I am sure the managers of the establishment wanted to please their customers, true to the rule which seems to be one of the leading theses of the American way of life: enjoyment plus enjoyment gives you more enjoyment.

We cannot blame them for the idea that the accumulation of single enjoyments results in an accumulated sensation: that *Liebestod* plus waterfalls plus ice cream give us more pleasure than *Liebestod* or waterfalls or ice-cream solo. After all, it was the composer of the *Liebestod* himself who concocted the idea of the *Gesamtkunstwerk,* in which singing voices, orchestra, stage, light effects, horses, rivers, cardboard mountains, artificial beards, et cetera, et cetera, were part of the over-all enjoyment. The catch in this conception is that our over-all enjoyment cannot be more than one hundred per cent. Hence, three factors of enjoyment, which each by itself would provide one hundred per cent enjoyment, do not add up to three hundred per cent; they are, rather, compressed into the one hundred per cent, so that each of them, if

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participation is equal, has but thirty-three and a third per cent of its original effect. I personally even believe that too much of an accumulation of artistic or presumedly artistic enjoyments not only reduces the percentage of the single constituent enjoyment, but also reduces the over-all effect from its one hundred per cent to a much lower degree. Thus the effect of the aforementioned *Gesamtkunstwerk* in the mountains will most likely be that you will take your car, cursing waterfalls, *Liebestods,* and ice cream in equal percentage and drive to a place where there is nothing but a hundred per cent view.

On Twelve-Tone Technique

Let us investigate briefly some of those allegedly "modern" achievements. The best known and most frequently mentioned is the so-called twelve-tone technique, or composition in preëstablished tone series. The idea is to take the twelve tones of our chromatic scale, select one of its some four hundred million permutations, and use it as the basis for the harmonic (and possibly melodic) structure of a piece. This rule of construction is established arbitrarily and without any reference to basic musical facts. It ignores the validity of harmonic and melodic values derived from mathematical, physical, or psychological experience; it does not take into account the differences in intervallic tensions, the physical relationship of tones, the degree of ease in vocal produc-

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tion, and many other facts of either natural permanence or proven usefulness. Its main "law" is supplemented by other rules of equal arbitrariness, such as: tones must not be repeated; your selected tone series may skip from one stratum of the texture to any other one; you have to use the inversion and other distortions of this series; and so on — all of which can be reduced to the general advice: avoid so far as possible anything that has been written before.

Technique as the Slave of Routine

Our artistic life, tending to address ever increasing masses of consumers and losing more and more of its original loftiness, is not favorable to technical and stylistic refinement. The composer, being the victim of everyday prosaic demands, frequently will not find the moral strength to maintain in his works standards of technique and style which would distinguish him from hordes of other providers of public entertainment. Why, then, should he keep a tool keen and most efficient, if a technique, having grown dull by its daily use for base purposes, satisfies his artless customers just as well? Why should he care for the development of a personal, cultured style, if they reject it because it forces them to apply some mental effort when all they want

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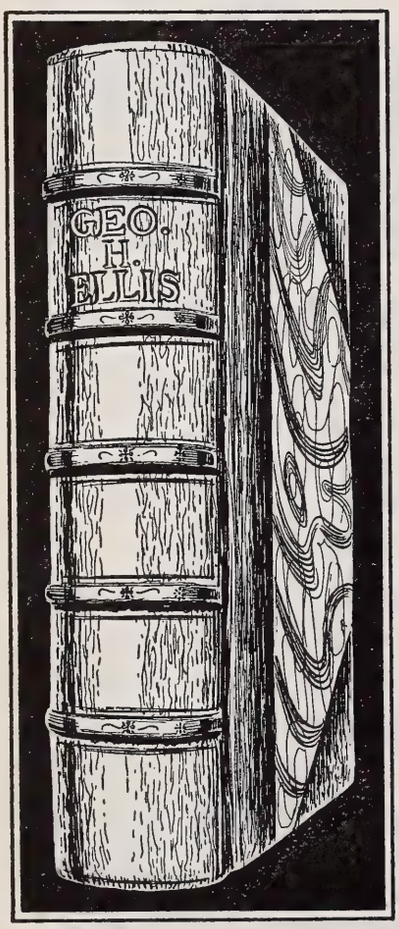
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is simply to be doped by music? Technique then loses all the characteristics of a wonderful tool; it sinks down, drawn by its own weight, into the quagmire of drab routine. Style, the crown and flower of technique, if bereft of invigorating imagination, disintegrates into fashion. Routine and fashion — these are the worst snarls that can entangle the creative mind.

Routine does not attempt, as does genuine technique, to find the best solution for any problem arising; it is satisfied with the one most handy, most commonplace, and most easily accessible. It is not the right answers that are sought; one is satisfied with mere assurances, no matter how vague. Decisions on matters of fashion, in turn, are made on the principle of least resistance. No effort is made to find an individual form of expression; for everything models will be found, prepared by others, which can be drawn upon whenever needed. Routine and fashion turn a musician's life into the perfect incarnation of the subman's intellectual desire: the high-geared mechanics are working infallibly, spirit and personality are entirely abolished.

Of all the abject forms that music, regulated by routine and fashion, can assume . . . One shows how denaturalized an art can become once



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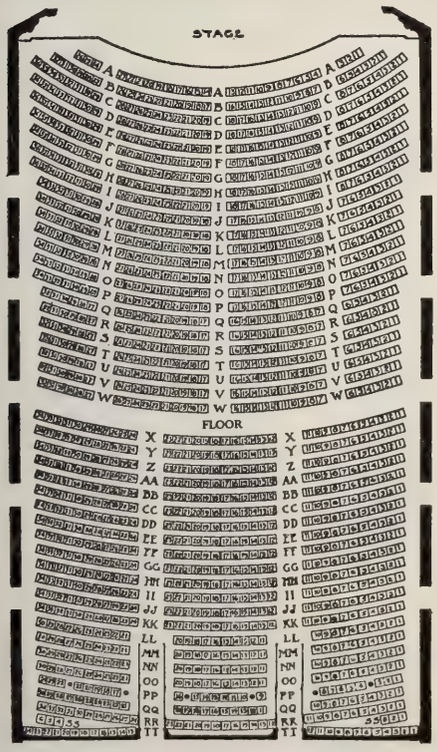
it is made a part of an industrial production system totally inhuman and dictatorial. In Hollywood they keep composers and arrangers in little booths provided with staff paper and piano, and here on the assembly-line music is produced in which all the normal virtues that are part and parcel of the composer's profession — imagination, enthusiasm, original talent — are just so many factors hindering industrial production. Versatile mediocrity is the password for admission to these temples of streamlined utility, abnegation of any individuality the condition for success. The musician who submits to this life of a musical slave can hardly be blamed. The fact that he is able to sell his abilities to exclusively industrial purposes shows his low artistic value anyway, and usually he enters the gilded porticos of his job fully conscious of the warning *lasciate ogni speranza, voi ch' entrate,* in this case abandoning the hope of ever returning to a more reasonable kind of music. The few exceptional individuals who try to reconcile their job with former

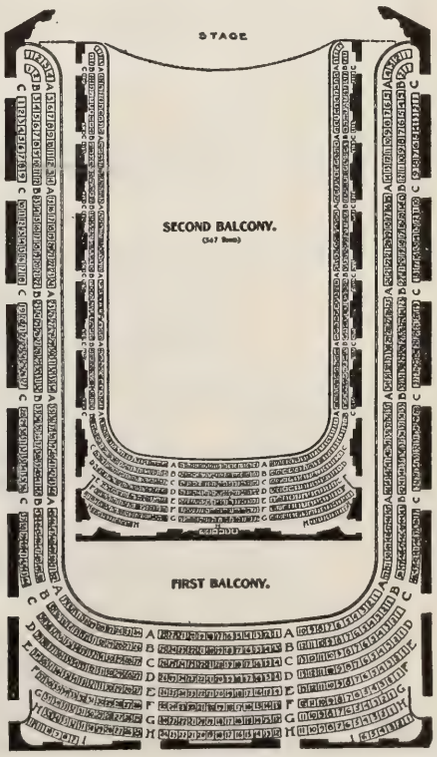
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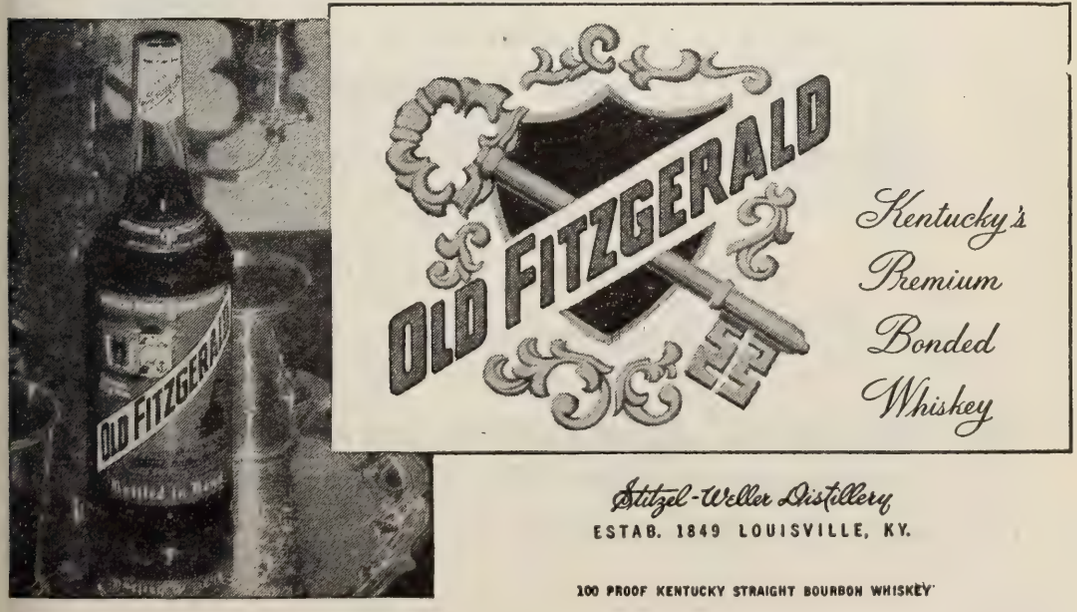
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expression and technique almost equal to that of the others. Even the violists, who in former times retired to this instrument because they were either half-wits or half-deads, converted their tool into something useful and indispensable.

The other instrumentalists went through a similar development in playing technique. In each single case we can observe that in our times this technique has reached its climax. Singers, however, arrived at their state of perfection long before instrumentalists did, and from that time on they merely maintained their status. Their apparent progress in successive generations consisted of generally accepted changes in the style and expression of singing, that is, in making their already perfect technique serve ever-changing purposes.

Besides the sentimental and the genuinely musical appreciation of the performer's work there is another important criterion that guides us in our judgment: the social classification of the instrument he is playing. Some musical instruments are regarded as low-class utensils, others enjoy a high social position. Some are low-class in one period, while in others they are climbing the ladder of social esteem. Our double-reed instruments, the oboes and bassoons, had to travel a long way from their lowly ancestors till they became the noble members of our instrumentarium they are nowadays. Bagpipes, reed organs, and most of the plucked string instruments, formerly an aristocratic assembly, have all but lost their reputation, and their players are proceeding on side-tracks of musical advancement, some of them being regarded as members of sects devoted to queer or even hopeless pastimes.

The changes in social evaluation that the guild of brass players went through is an apt illustration for our statement. In the centuries of early more-part music the trombone players, at least, must have been



musicians of a higher quality and authority, while the trumpeters occupied positions of great prestige socially, but hardly musically. In Bach's time the art of trumpet playing reached an extraordinary peak, with the trumpeters being so clan-conscious in their civil importance that they could force a lower-class instrument, the cornetto or zink, on those players who were not admitted to their ranks. Then, during the nineteenth century, it was the horn players who gained in technique and musical reputation, leaving the trumpeters and trombonists almost in a state of musical illiteracy. Today brass players have again pushed forward and in both technique and social position are now equal to the players of stringed and wind instruments.

The players of keyboard instruments always occupied a very high place in the social order, but the veneration once accorded the organists has now changed into a fashionable admiration of the piano players.

The singer, with his instrument never subject to any change, throughout history maintained his social position. If he was of excellent quality, the glory, the amenities, and the riches this world has to offer were always bestowed upon him without restriction; and as an insignificant croaker he always had to creep along in choruses and mediocre teaching jobs together with the low-class instrumentalists.

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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Mr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946,

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (*Andante*). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (*Andante*) — Dance of Ariadne and Bacchus (*Moderato e pesante*) — Bacchanale (*Allegro brillante*).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

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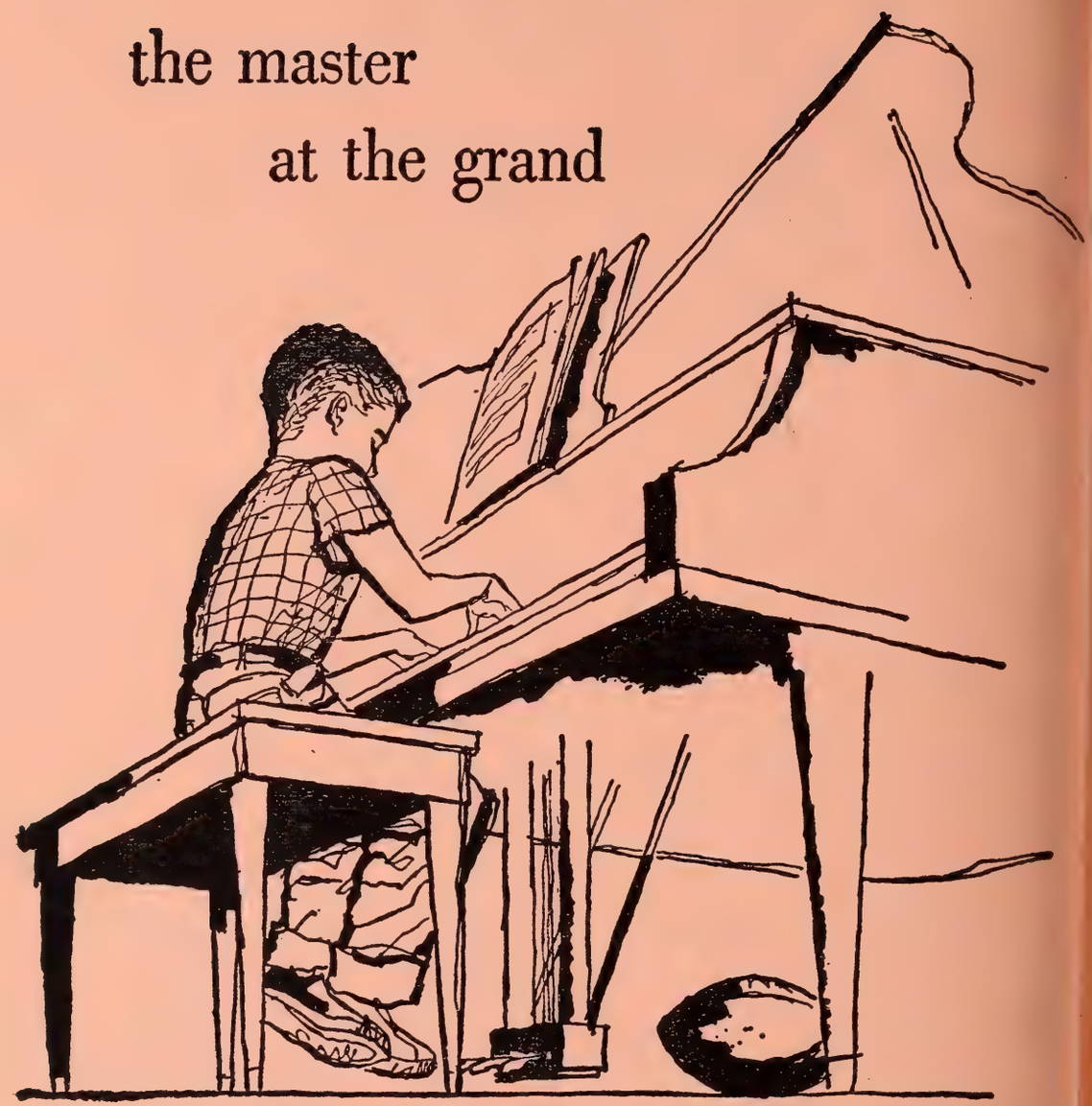
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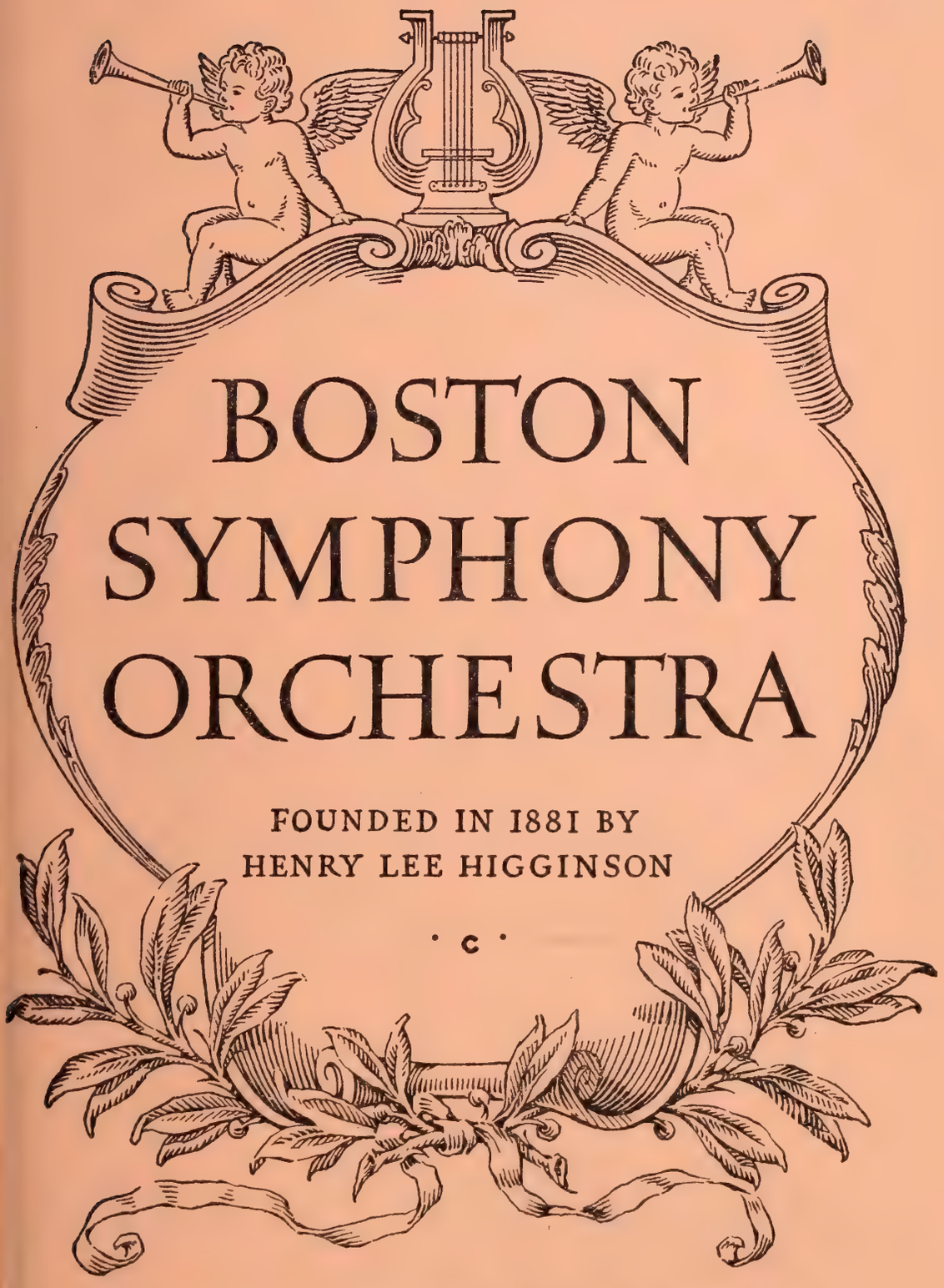


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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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EXHIBITION

The exhibition of photographs by members of the Boston Camera Club in the Gallery ends this week.

• •

THE PROBLEM OF PEACE IN THE WORLD TODAY

By Albert Schweitzer

Last Tuesday was remembered in many parts of the world as Albert Schweitzer's seventy-seventh birthday. The replica of a bust, sculptured by Upton C. Ewing, has been presented to this Orchestra by Dr. Munch, and is on view in the Gallery.

An excerpt is here quoted from an article in the "Christian Register," *January, 1955:*

The human spirit is not dead: it lives on in secret. Compelled to live on without that knowledge of the world which would correspond to its ethical character, it has contrived to do so. It has understood that it must base itself on nothing but the essential character of man. Now independent of all other knowledge, it is the stronger for that independence. It has come to believe that compassion, in which all ethics must take root, can only attain its full breadth and depth if it embraces all living creatures and does not limit itself to mankind. Ancient ethics had not this depth, this strength of conviction; but beside it there now stands a new ethic—that of respect for life, whose validity is more and more widely acknowledged.

Once again we are venturing to address ourselves to the whole nature of man, to his faculties of feeling and thought, and to urge him to know himself and to be faithful to that knowledge. Once again we seek to place our trust in the deepest qualities of his nature. Recent experience confirms that we are right in doing so.

In 1950 there appeared a book called *Documents of Humanity.* It was published by certain professors at Gottingen University who had been caught up in the horrible mass expulsion of East Germans in 1945. It is a book in which refugees describe, quite simply, how they

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were helped in their misfortunes by people who belonged to enemy nations and should therefore have been animated by hatred towards them. Rarely have I been so deeply affected by a book. Those who have lost faith in humanity should read it; it may change their minds.

Whether we secure a lasting peace will depend upon the direction taken by individuals—and, therefore, by the nations whom those individuals collectively compose. This is even more true today than it was in the past. Erasmus, Sully, the Abbé Castel de Saint-Pierre and those others who, in their time, were preoccupied with the problem of peace, had not to deal with whole peoples, but with princes. What they had in mind was the creation of a supra-national authority with powers of arbitration in cases where one prince fell out with another. Kant, in his *Perpetual Peace,* was the first to envisage a period in which peoples would govern themselves and would therefore have to be concerned, as sovereign bodies, with the problem of peace. He considered this development as a step forward. In his opinion, peoples would be more likely than princes to keep the peace, because it is they who have to endure all the misfortunes of war.

Today our rulers are expected to consider themselves as the executors of the people's will. But Kant's faith in the people's innate love of peace has not been vindicated. The "will of the people" is the will of a multitude; and, as such, it has not escaped the dangers of instability. Passions have turned it aside from the path of true reason; it has proved lacking in that feeling for responsibility which is vital to it. The worst kind of nationalism has manifested itself during the two wars and is at this moment the greatest obstacle to international understanding.

This nationalism can only be overthrown by the rebirth, in all mankind, of a humanitarian ideal; attachment to one's fatherland would then become natural, healthful and ideal in character.

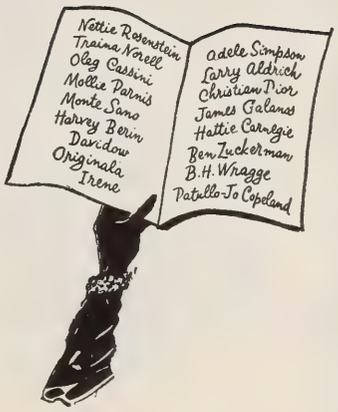
Nationalism of the evil variety is virulent also in many distant countries —above all in those which formerly were subject to the white nations, and have not long recovered their independence. They are running the risk of making this naïve nationalism their sole ideal. Consequently there are many regions whose long history of peace is now in jeopardy.

(Continued on page 35)

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I. Sinfonia (Overture)
II. Serenata
III. Scherzino — Allegro — Andantino
IV. Tarantella
V. Toccata
VI. Gavotta (con due variazioni)
VII. Vivo
VIII. Minuetto — Finale

DEBUSSY . . "Pelléas et Mélisande, Drame lyrique," instrumental excerpts

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Act II: Prelude; Interlude (Scenes 1–2); Interlude (Scenes 2–3); Close
Act III: Interlude (Scenes 2–3); Act IV: Interlude (Scenes 2–3); Act V: Close (Death of Mélisande)

(*First performance at these concerts*)

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Variations:

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II. "H. D. S. — P." Allegro
III. "R. B. T." Allegretto
IV. "W. M. B." Allegro di molto
V. "R. P. A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W. N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella — Intermezzo" Allegretto
XI. "G. R. S." Allegro di molto
XII. "B. G. N." Andante
XIII. "* * * — Romanza" Moderato
XIV. "E. D. U. — Finale"

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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of last autumn. He has conducted notable performances as guest of the Metropolitan Opera Company.

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Suite for a Small Orchestra from "Pulcinella," a Ballet with Song (after Pergolesi)

By Igor Stravinsky

Stravinsky, born at Oranienbaum, near St. Petersburg, June 17, 1882; Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pozzuoli, near Naples, March 16, 1736

Stravinsky composed this Ballet for Serge de Diaghileff in 1920. It was first performed at the *Opéra* in Paris by Diaghileff's *Ballet Russe,* on May 15, 1920. The choreography was arranged by Léonide Massine; the scenery and costumes were designed by Pablo Picasso. Pulcinella was danced by Massine; Pimpinella by Thamar Karsavina; Prudenza, Lubov Tchernicheva. Ernest Ansermet conducted.

The first performance in the United States of a suite from the Ballet was by the Boston Symphony Orchestra, Pierre Monteux, conductor, December 22, 1922. Serge Koussevitzky conducted it on March 11, 1932. The composer conducted it, in a program of his own works, January 14–15, 1944. Lukas Foss conducted a concert performance of the entire ballet, with voices, at the Berkshire Festival, August 6, 1954.

The Suite was revised in 1949 by Albert Spalding. The score calls for 2 flutes, 2 oboes, 2 bassoons, 2 horns, trumpet, trombone, solo quintet of strings, and string orchestra.

THE following paragraph appears in the score:

"The subject of 'Pulcinella' is taken from a manuscript found at

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DID YOU KNOW that Pierre Monteux, who led the Orchestra from 1919 to 1924, was the first conductor to introduce modern music—in quantity—to Boston audiences ... that Stravinsky's *Sacre du Printemps,* in particular, created a storm of controversy in Boston, as it had in Paris ... that Boston audiences contented themselves, however, with pointedly leaving the hall in mid-performance, while their Parisian counterparts had mounted a full-scale riot ... that one Boston gentleman remarked—on his way out—that he expected to hear that kind of music in hell?

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Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: 'Four Similar Pulchinellas.' "

When the Suite was last performed, the program gave the following account of the plot:

All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the magician.

After the first performance of "Pulcinella" in London, at Covent Garden, June 10, 1920, the reviewer of the *Times* described the Ballet as "primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage

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puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky."

Philip Hale has written interestingly of Pulcinella as a popular character in Naples:

There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap,

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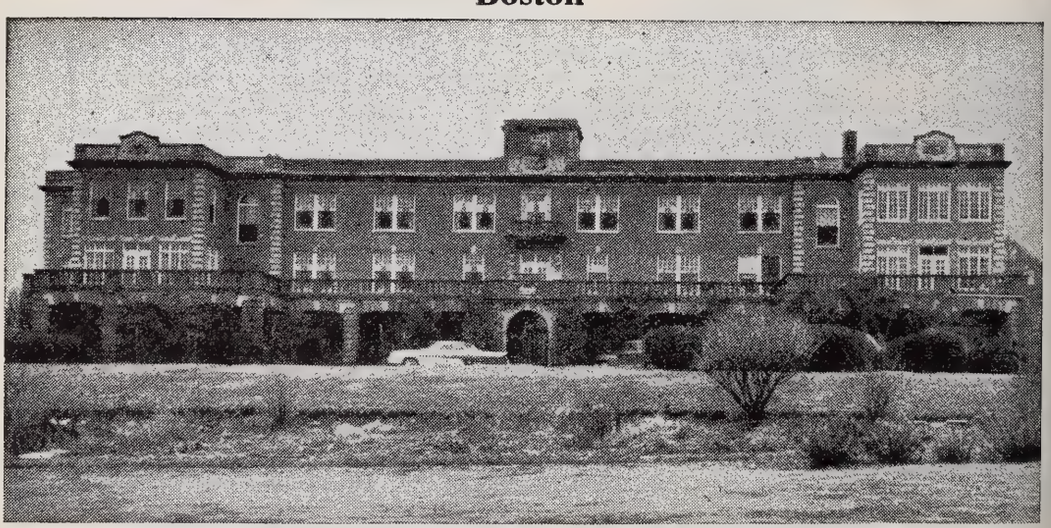
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white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Scaramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires au Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

• •

The fact that Pergolesi died at the age of twenty-six in the high tide of his activity as composer has been the cause of many romantic legends, which always spring up in such cases. It has been said that he hastened his death by high living, but tuberculosis was certainly the basic cause. He finished his *"Stabat Mater"* within a few days of his death at Pozzuoli, a resort near Naples, where he had gone on account of his health. Inevitably, comparisons have been made with the case of Mozart, who died in his youth while working upon his *Requiem.* Louis Biancolli, who has written interestingly of Pergolesi for the program of the New York Philharmonic-Symphony Society, further develops this analogy: "Both died penniless and young. Both went to

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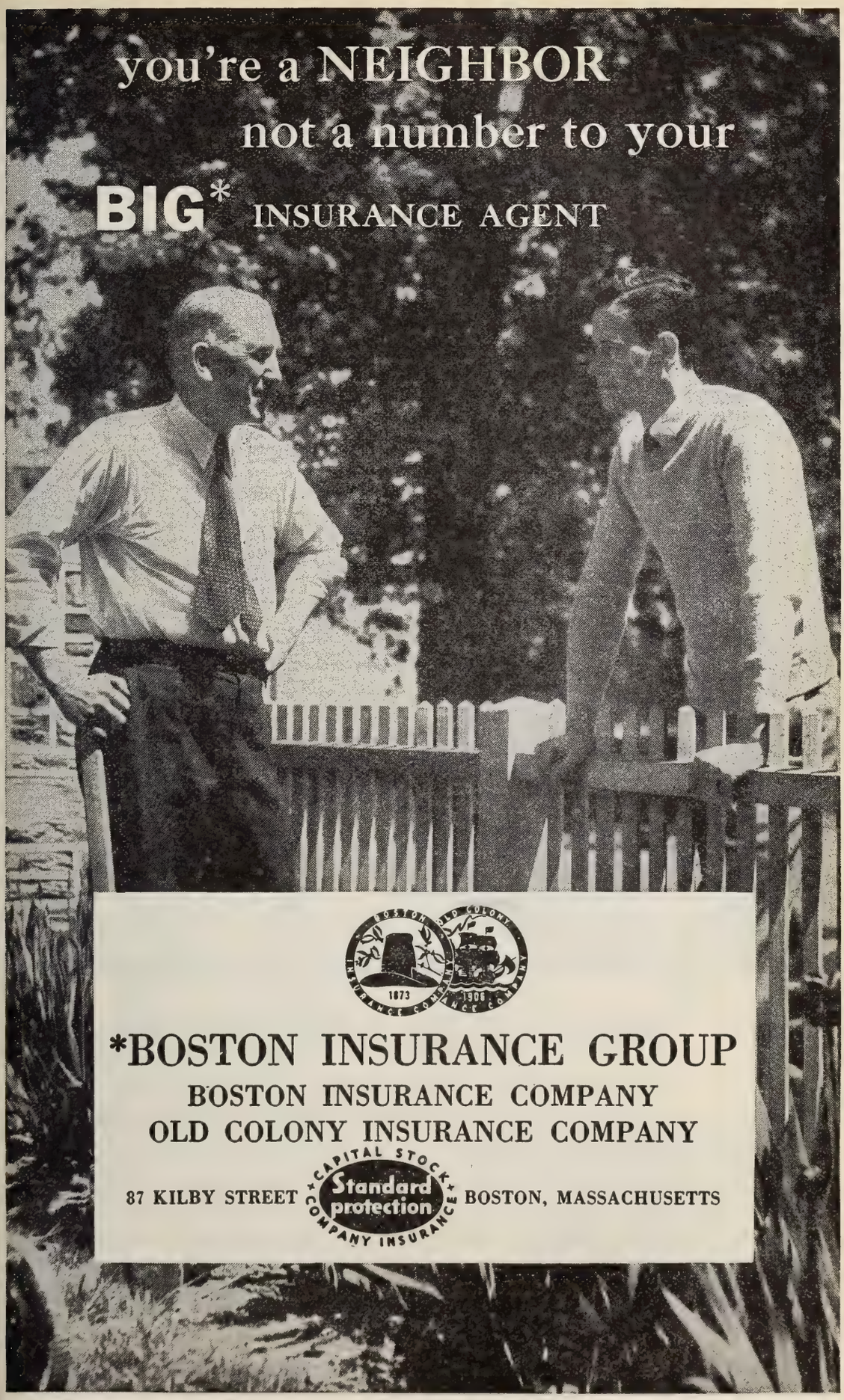
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unmarked pauper's graves. Both had overtaxed their physical resources in uninterrupted work" It was long whispered about Pergolesi, as it was to be about Mozart, that he had been poisoned by enemies. Needless to say, there is no justification for either rumor.

The special melodic genius of Pergolesi has lived for succeeding generations by virtue of his *"Stabat Mater"* and by his comic Intermezzo *"La Serva Padrona,"* which, in 1752, made a sensation in Paris and bolstered the Italian Buffonistes. The *"Stabat Mater"* enjoyed what E. J. Dent has called "an exaggerated veneration" in Italy, but both Paisiello and Padre Martini went on record as saying that it was more in the style of comic opera than religious music.

Pergolesi lived his short life in Naples and composed industriously in the manner of the time. His works are about evenly divided between operas and church music. It is said that when his ambitious efforts to succeed in opera were not well received, he would turn to church music, in time returning once more to music of the theatre. He also did well by the chamber and instrumental forms, composing in 1732 thirty sonatas for two violins and bass. For performance between the acts of an *opera seria,* he would contrive little one-act intermezzi, and *"La*

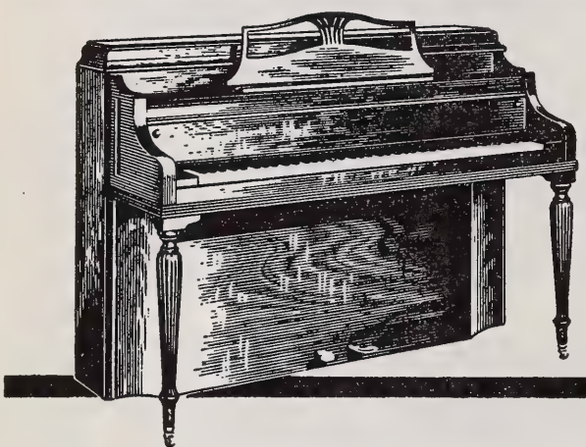



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Serva Padrona" is one of these.* Pergolesi's opera *"L'Olympiade,"* one of his last works, has been much admired. E. J. Dent summed up his music in Grove's Dictionary: "The chief merit of the *'Stabat Mater'* is the sentimental charm of its melodies. Sentimental charm is indeed the chief merit of all Pergolesi's work, sacred or secular." Professor Dent points out "interesting types of popular Neapolitan songs" in *"L'Olympiade."* "On the whole, Pergolesi is inferior to Leo and Logroscino in comic opera, and indeed could only be considered a great composer in any department by critics who were entirely ignorant of the work of his predecessors and contemporaries."

*Another comic intermezzo, *"Il Maestro di Musica,"* was performed in Boston, in June, 1936, under the direction of Giovanni Ampeo. *Livietta e Tracollo* was revived by Boris Goldovsky at Tanglewood and in Boston.

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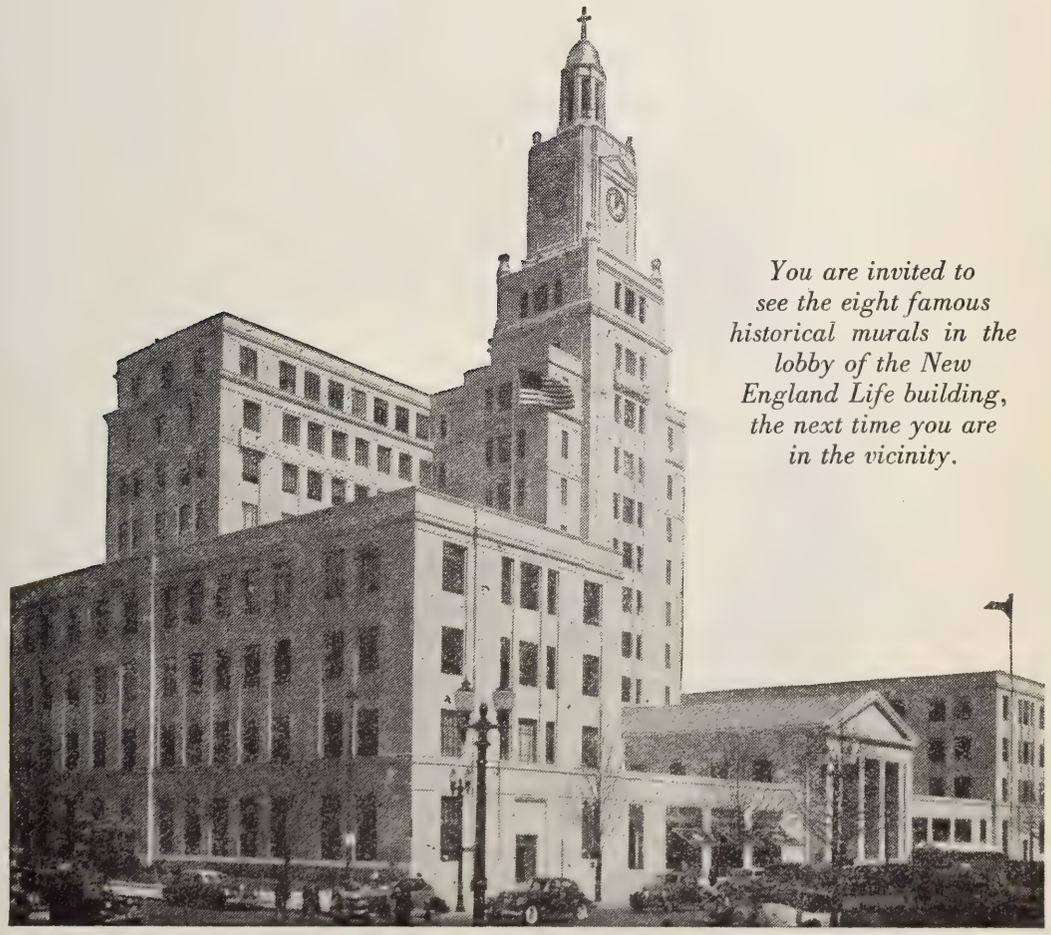
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By Claude Debussy

Born in St. Germain-en-Laye, August 22, 1862; died in Paris, March 25, 1918

The first production of *Pelléas et Mélisande, "Drame lyrique,"* was at the *Opéra Comique* in Paris, April 30, 1902, under the direction of André Messager. Debussy had completed his opera in 1898, but subsequently had given the score much revision.

The opera requires the following orchestra: 3 flutes, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 2 harps, cymbals, and strings.

THE opera, like the play, is in five acts. Twelve scenes are traversed and they are connected by continuous music before the closed curtain. Five of those interludes will be here performed.

ACT I

(Prelude)

The opening scene is a forest in an unidentifiable land, named once in the text as "Allemonde." We are led to assume an early period. Golaud, who has lost his way while hunting, finds a young girl by a spring. She is terrified and weeping and will tell him nothing except that her name is Mélisande; her clothes, though torn, bespeak royalty. Lost too, and helpless, she at last agrees to accompany Golaud.

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(Interlude)

In the next scene, the castle, it becomes evident that Golaud has taken Mélisande as his wife (she is his second wife and far younger than himself). Geneviève, the mother of Golaud, reads to her aged father, Arkël, who is almost blind, a letter from Golaud which relates that he is about to return home bringing Mélisande, his bride of six months.

(Interlude)

In the third scene, Mélisande and Geneviève, her mother-in-law, are walking together in the gardens. Pelléas, who is Golaud's half brother, joins them. The night is ominous and fearsome. A storm is threatening, although it is still calm. A streak of light over the ocean reveals a ship which may be in danger. A distant wordless chorus is added to the oppressive music. Mélisande recognizes it as the ship that has brought her to these shores.

(Close)

ACT II

(Prelude)

The second act shows a fountain in the park, old and in disuse. Pelléas and Mélisande are seated at its edge. Mélisande plays with her





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wedding ring, throwing it in the air "towards the sun" and catching it. It falls into the well. "What shall we say," she cries in alarm, "if Golaud asks where it is?" "The truth, the truth," replies Pelléas.

(Interlude)

The next scene is a room in the castle. Golaud lies in bed, for he has been slightly injured while hunting. He tells Mélisande that his horse had shied suddenly for no reason at the stroke of noon and had fallen against him. We remember that Pelléas has said in the previous scene: "It was striking noon at the moment that the ring fell." Golaud notices the unhappiness of his wife but cannot find out what is troubling her. She can only answer: *"C'est quelque chose qui est plus forte que moi."* Suddenly he notices that the ring is gone and questions her with growing impatience about it. She answers evasively and says at last that she has dropped it "on the beach near the grotto."

(Interlude)

The next scene shows Mélisande and Pelléas in the grotto where they have been sent by Golaud to look for the ring. Pelléas tells her that she must answer her husband truthfully. A moonbeam, breaking through the clouds, suddenly reveals some sleeping beggars who are dying of hunger, for there is famine in the land. Mélisande cries out in terror.

(Close)



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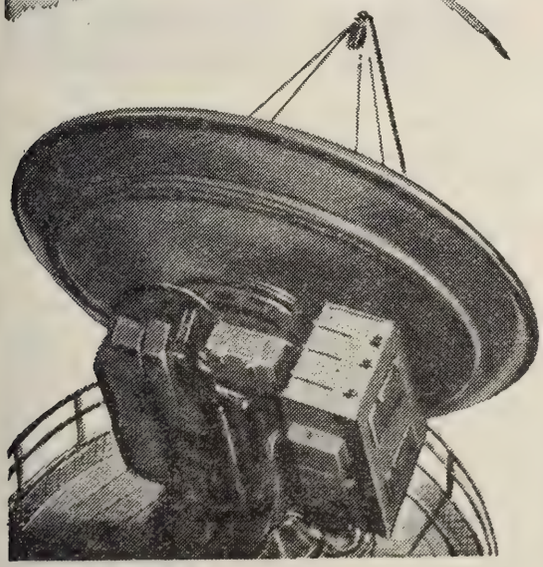
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ACT III

The first scene shows a tower of the castle and a window at which Mélisande is seated, combing her long, golden hair for the night. Pelléas enters and speaks to her from below. He reaches up to touch her hand and as she extends her own, her hair falls down about his face. "All your beautiful tresses, Mélisande, have come down from the tower. They are here in my hands. I hold them in my arms. . . . I will not let go tonight." Doves fly up in alarm at their voices and circle about. They are the doves of Mélisande. Golaud discovers the two and reproaches them while trying to make light of the incident. "It is late," he says. "It is nearly midnight. Do not play this way in the darkness. You are acting like children." In a short scene "in the subterranean vaults of the castle," depths from which exudes "the odor of death," Golaud leads Pelléas, taking his arm so that he will not fall. Without music, this scene would have little point. Debussy fills it with dread from the depths of his orchestra.

(Interlude)

The following scene where Pelléas emerges into the sunlight is suddenly fresh, glistening, even joyous with relief. It is a masterly piece of musical contrast. Golaud warns Pelléas: "I overhead what



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was said by you and Mélisande last night. I realize it was only childish talk, but it must not be repeated. She is very delicate, and perhaps she is now pregnant. I need say no more. Avoid her as much as possible, but not too pointedly."

We now return to the scene before Mélisande's turret window. Golaud is questioning Yniold, his little son by his former marriage, about his *"petite-mère,"* his new mother whom he evidently loves. "Has she often been with Uncle Pelléas? — What were they doing? — Were they kissing each other?" Mélisande's window lights up and the father, who cannot reach, lifts the little boy so that he can peek in and tell what he sees. The boy answers childishly, leaving his father in suspense. Golaud is greatly agitated and in an agony of uncertainty. Yniold does not understand and cries out that *"petit-père"* is hurting him.

ACT IV

As this act opens, Pelléas tells Mélisande that he must see her that evening, since he is to leave in the morning. She is distressed and cannot accept the thought of his absence. Old Arkël tries in a tender conversation to penetrate her unhappiness. Golaud enters and violently upbraids Mélisande for the "deceptive" innocence of her "angelic" eyes. He seizes her by the hair and forces her to her knees. It is evident that he suspects the worst of his wife and half brother. This scene reaches a peak of violence in the music. Between this

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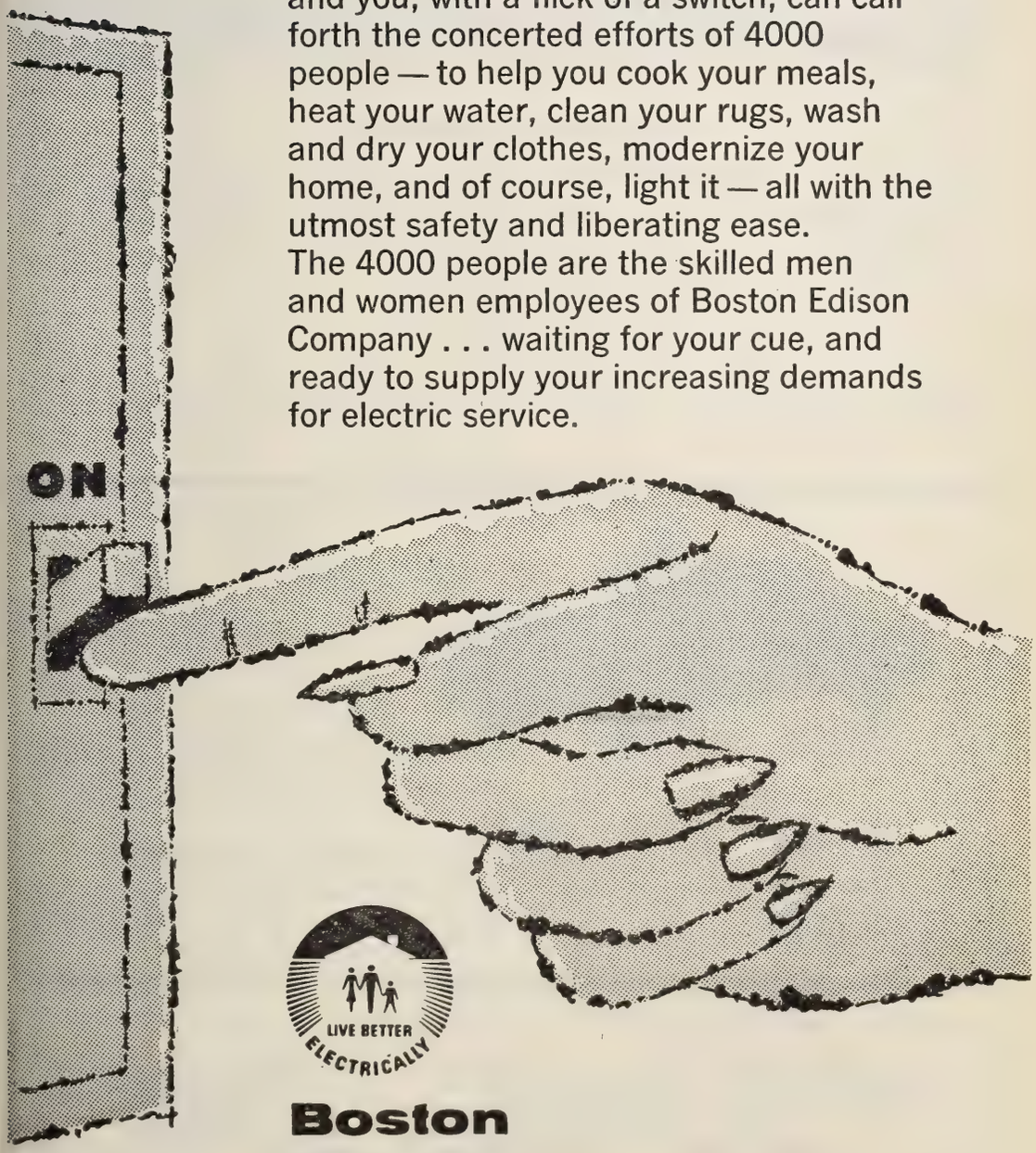


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and the tense scene where Pelléas and Mélisande are to meet for the last time, Debussy finds light relief in a scene where little Yniold watches a flock of sheep passing by.

(Interlude)

Pelléas in the next scene is at the fountain waiting to keep his tryst. He is to see Mélisande for the last time. He realizes what is happening and this has made him decide to go away. "I have been playing like a child with something I did not suspect. I have been playing and dreaming around the snare of destiny." He tells Mélisande that this is his reason for departure. He says that he must tell her something that she may already know. "I have fallen in love with you." She answers, softly and directly, "I love you, too." Both are swept by their new elation. (One recalls that the tumultuous passion of Wagner's two lovers was sustained through two acts. This scene of Debussy's lovers lasts but a few minutes. Would one wish it different in either case?) Their love scene is harshly interrupted by the sound of the castle gates closing, which will prevent their return. They are now indeed caught by *"les pièges de la destinée."* Mélisande hears a rustling of someone approaching and she whispers to Pelléas that it is Golaud. It is too late. The lovers embrace in wild abandon as Golaud rushes upon them and kills Pelléas.

ACT V

Mélisande is lying on her bed, mortally ill, Golaud, Arkël and a physician standing by. She has had a child, and has also suffered a



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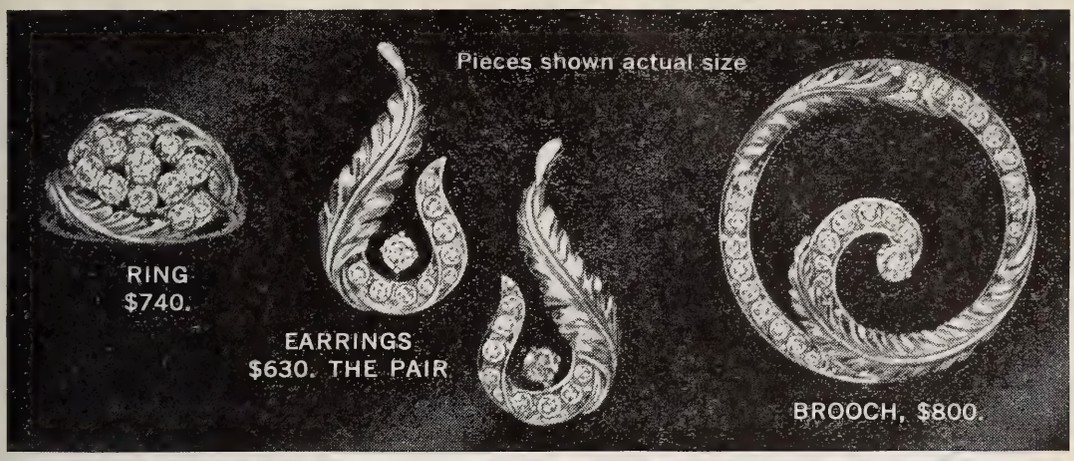
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slight wound — "a tiny wound that would not kill a pigeon" says the doctor. Golaud, heart-broken and penitent, asks to speak with her alone and presses her for some relief from his agony of doubt. Were she and Pelléas guilty lovers? "No, no; we were not guilty," she replies. "Why do you ask me that?" Golaud is not satisfied. "I shall never know — I shall die here like a blind man." Golaud wants to speak to her again, but Arkël warns him to leave her in peace. "Do not trouble her," he says. "Do not speak to her again. You know not what the soul is. We must speak in low tones now. She must no longer be disturbed. The human soul is very silent. The human soul wishes to depart alone. It suffers so timidly! But the sadness, Golaud, the sadness of all we see!" The servants enter all at once, to Golaud's surprise, and fall upon their knees. The doctor approaches the bed and nods. Golaud sobs, and Arkël draws him gently from the room: "You should not stay here now, Golaud. . . . It is silence she needs from now on. . . . Now come, now come. . . . It is dreadful, but it was not of your doing. . . . She was such a quiet little creature, so timid, so timid and so silent. . . . She was a lonely, little, sad, mysterious being, as indeed we all are. . . . There she lies, looking as if she might be the elder sister of her child. . . . But come; we must not allow the child to remain here in this chamber. . . . It must live on now, in her place. . . . It is the turn of the poor little one."

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(Continued from page 4)

These peoples, too, will only be able to rise above their simple-minded nationalism if they espouse some humanitarian ideal. But how will the change come about? Only when the human spirit grows powerful within us and guides us back to a civilization based on the humanitarian ideal; only then will it act, through our intermediacy, upon those other peoples. All men, even the half-civilized, even the savages, are endowed with the faculty of compassion, and for this reason can develop the humanitarian spirit. There is inflammable matter within them—let there come a spark, and it will burst into flame.

History shows several instances of peoples which, having reached a certain level of civilization, give voice to the conviction that the reign of peace will eventually come to pass. In Palestine this belief was first propounded by the prophet Amos, in the 8th century B.C., and it lived on in the Jewish and Christian religions in the form of the hoped-for Kingdom of God. It forms one element in the teaching of the great Chinese thinkers: Confucius and Lao-Tse in the 6th century B.C., Mi-Tse in the 5th century, and Meng-Tse in the 4th. It recurs in Tolstoy, and in other European thinkers. It has been discounted as "utopian"; but the situation today is such that it must in one way or another become reality if humanity is not to perish.

I am well aware that there is nothing essentially new in what I have been saying about the problem of peace. I am profoundly convinced that the solution is this: we should reject war for ethical reasons—because, that is to say it makes us guilty of the crime of inhumanity. Erasmus of Rotterdam, and several others since his day, have proclaimed this as the truth to which all should rally.

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ENTR'ACTE

THE LYRIC DRAMA "PAR EXCELLENCE"

THE sudden apparition of Maeterlinck's *Pelléas et Mélisande* as a "Lyric Drama" by Debussy at the *Opéra Comique* in 1902 caused considerable astonishment and bewilderment in Paris. For the most part the new work was frowned upon as a "negation" of the expected attributes of stage music at the time – the abundant torrent of tonal and emotional outpourings of Wagnerian drama. Many could not see Debussy for what he was: an artist of imagination and independence simply following his own bent, a tendency plain enough in his earlier music.

He was fortunate to find a stage play completely in accord with his esthetic instincts. Never before or since has a great composer found a ready-made play so completely suited to his musical purpose. The play simply became the libretto. Debussy had not found it necessary to alter a line of the clear and moving prose dialogue. He pruned it in a few places, obviously for the sake of length – the pace of the sung text is, of course, slower than that in the spoken play. Two scenes

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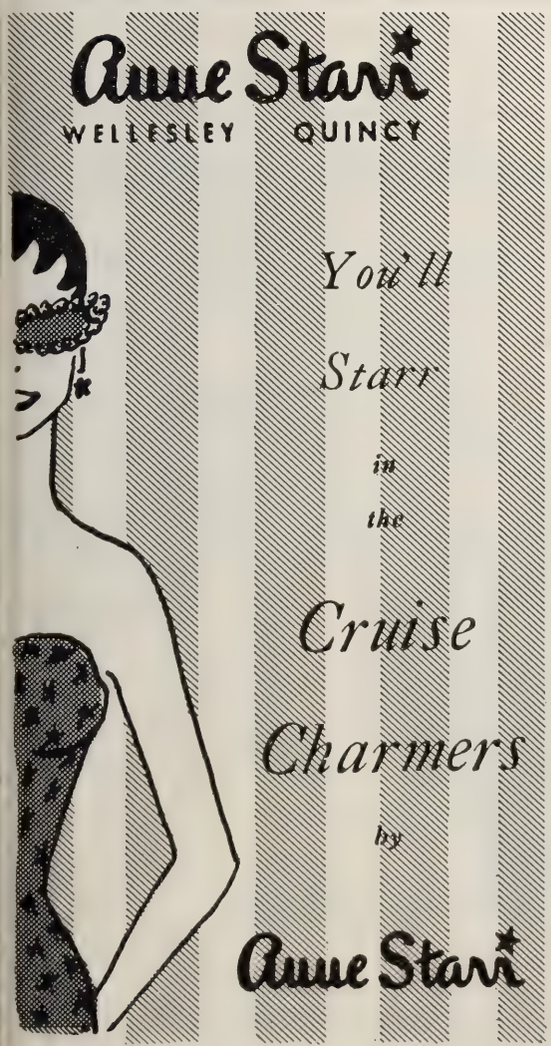
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where the castle servants discuss the family affairs — at the very beginning and to open the last act — are purely expository. Debussy has omitted them without loss to the story. Another omitted scene introducing Yniold in conversation with Pelléas and Mélisande is not particularly missed. The scene between Yniold and his father under Mélisande's window is a sufficient as well as charming musical characterization of the little boy.

Wagner's thesis that poetry should be the basic controlling art in music drama could be applied to *Pelléas* even more than to his own works. Wagner's poetic subject was basic, but his verbal realization had little literary validity (*Die Meistersinger* excepted) outside of its musical usefulness. While Wagner's highest eloquence usually lay in his orchestra, which tends to overwhelm the text and is at its best when alone and unimpeded by the necessity for voices, Debussy had no such problem. The lines of Maeterlinck are invariably enhanced, both in their verbal sound and natural stress, and in their underlying mood. Debussy here finds a solution of the vexed problem of reconciling the





two elements in opera. If ever there was a case of consistent mutual benefit as between words and music in the theatre, it is in *Pelléas et Mélisande*. The continuous recitative style disturbed the first hearers when it never broke into anything resembling an air, and yet was not at all like the declamatory recitative of Wagner, punctuated by expressive chords, or the earlier *recitativo secco* which, after all, was mostly a resort for getting the necessary dialogue over and done with. There was nothing which they could discern as melody; the harmonies which have long since become an accepted part of the language of music seemed to them a weird travesty of the word. Yet the musical score as we now perceive it is to the point and finely expressive throughout.

It would be as absurd to claim that Debussy owed nothing to Wagner as it would be to deny that Verdi's *Otello* and *Falstaff* were indebted to Wagner. Wagner had not only enriched the orchestra, he had liberated the musical stage from such untheatrical forms of music as periodic melody, repeated phrases, conventional cadences, da capos. He had made music plastic, malleable, adaptable to any stage continuity. Taking advantage of this liberation is by no means imitation. No two post-Wagnerian composers for the stage have been more firmly individual than Verdi and Debussy. If *Pelléas* reflects here and

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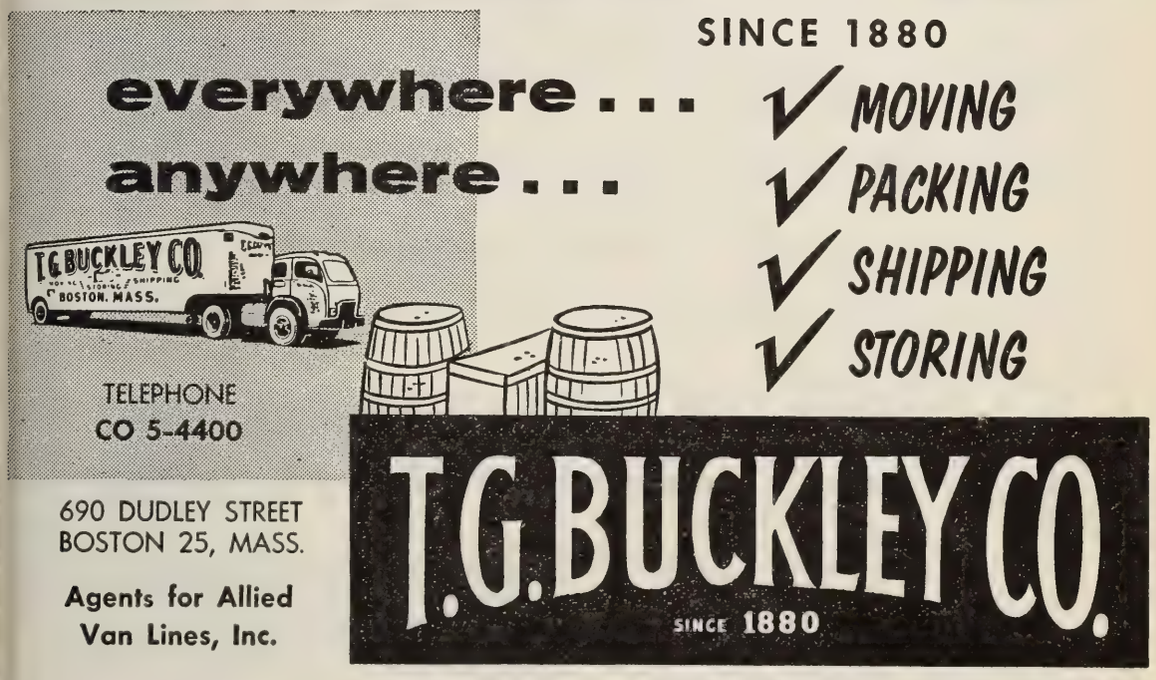
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there harmonic color of the *Ring* or *Parsifal,* the resemblance is of no consequence. It can be laid to nothing else than Wagner's subtle permeation of all musical thinking at that time.

Maeterlinck, in a preface to his plays, admitted shrinking from the necessity of handing them to flesh-and-blood actors. Marionettes would have spared him that down-to-earth realism. "Is it not evident that the creator of Macbeth or Hamlet was doomed to fall short of his purpose in every stage performance?" A great part of the efforts of the Belgian poet who strove to create life on a rarefied plane, a life closer to our soul perceptions, was necessarily brought down by any stage presentation to the level of the workaday world. *"Le temple du rêve"* he called his art – an art which must always suffer by such physical contingencies. A fragile dream character like his Mélisande must, ideally speaking, remain in the pure realm of the imagination. Debussy must have realized this and realized too that the art of music, and his music in particular, could restore the simple, naïve, symbolic figures of the play to their intended rarefied level. Even before a word was uttered on the stage he could envelop the scenes in the very moods the poet personally felt but could not adequately convey. He could



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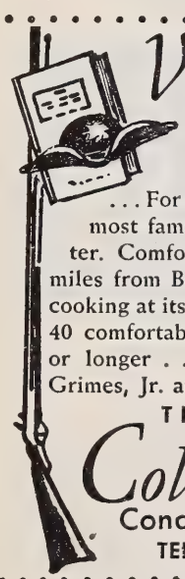
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keep the lines of the text audible, preserve their naturalness and simplicity unaltered, and at the same time by the magic of his medium shield them from what Maeterlinck could not avoid. Mary Garden could create the illusion of a dreamlike Mélisande to enthrall the imagination of Paris audiences as no speaking actress could have done.*

The score is suffused throughout with the power of illusion and with wonderful characterization. Lawrence Gilman in his perceptive and invaluable guide to this opera refers to "the hesitant and melancholy personages who invest its scenes — Mélisande, timid, naïve, childlike, wistful, mercurial, infinitely pathetic; Pelléas, dream-filled, ardent, yet honorable in his passion; old Arkël, wise, gentle, and resigned; the tragic and brooding figure of Golaud; little Yniold, artless and pitiful, a figure impossible anywhere save in Maeterlinck; the grave and simple diction, at times direct and homely in phrasing and imagery, at times rapturous, subtle, and evasive; the haunting *mise-en-scène:* the dim forest, the fountain in the park, the luminous and fragrant nightfall, the occasional glimpses, sombre and threatening, of the sea, the silent and gloomy castle, — all these unite to form a dramatic and poetic and pictorial ensemble which fascinates and enchains the mind." The final scene of Mélisande's death becomes infinitely more affecting in Debussy's hands.

It was more than unfortunate that Maurice Maeterlinck was not only unsympathetic but openly hostile to Debussy and his idealization of the play. The choice of Mary Garden over his wife, Georgette Leblanc (who had acted the part in the spoken drama), of course aggravated the situation. Could Maeterlinck have realized that Debussy was lifting his text to a kind of immortality rather than debasing it, matching the arts of poetic prose and music as never before in the French language, or for that matter in any language? Such a realization

* She could even enchant them into overlooking her faulty French diction.



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would have had the bitter taste of a mating which would leave him as the initiating but still the secondary artist.

Debussy has betrayed an alarm similar to Maeterlinck's as he faced the necessity of beholding the creatures of his dreams portrayed by flesh-and-blood people. This anxiety he expressed in retrospect (*Musique,* January 8, 1908): he had dreaded the prospect of beholding the characters of his "inner vision" come to physical life through "the intervention of such and such an artist." Maeterlinck had referred to his characters as "marionettes." Debussy, having developed them in the sanctum of his own imagination, called them "phantoms." He was particularly apprehensive about the part of Mélisande. Thanks no doubt to his personal coaching, Mary Garden's portrayal filled the always particular Debussy with delight.

After *Pelléas,* Debussy sought and labored in vain to produce another opera. No text suited him.

He had found a completely congenial subject, and matched it to music in his one "lyric drama," a model and milestone of the lyric theatre. How repeat, let alone supersede, this achievement? It is not surprising that Poe's *The Devil in the Belfry* and *The Fall of the House of Usher,* strange choices surely for the creator of the gentle Mélisande, fell by the wayside.

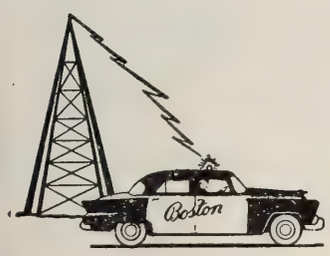
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THE ENIGMA SOLVED AGAIN?

By MARTHA BURNHAM HUMPHREY

A NOTE in these program books tells us that Elgar was "musingly playing the theme" of his Variations on the piano when his wife inquired what it was. "Oh, nothing," he replied, "but something might be made of it." He was, in short, "doodling" at the piano. It is the most natural thing in the world for a creative artist to answer "nothing" when someone asks "What's that?" The question so often is asked just at that delicate moment when, as the little girl artist said, "the think is on paper," but one has not yet had time "to draw around it." It is the moment when the sonnet is almost finished, and if the last few lines don't come, it is nothing; the time when the melody is almost there, but the hold on it is still too tenuous to be sure of.

Christopher Robin explained it a little to Pooh when Pooh asked, "How do you do Nothing?"

"Well, it's when people call out at you just as you're going off to do it, What are you going to do, Christopher Robin, and you say, Oh, Nothing, and then you go and do it." . . . "It means just going along, listening to all the things you can't hear. . . ." Saying "Nothing" is in a way the means of erecting a protective wall so that one will after a while be able to say truthfully that one has done "something."

Having read ingenious identifications of the "Enigma" theme, all of them duly rejected as implausible, I became fascinated with the problem and listened to a performance. I was on the watch for some trace of a familiar theme. It was the particular use of the intervals of the third in the first bars and the intervals of a seventh that followed which haunted me. I then realized that these seemed to reflect a set

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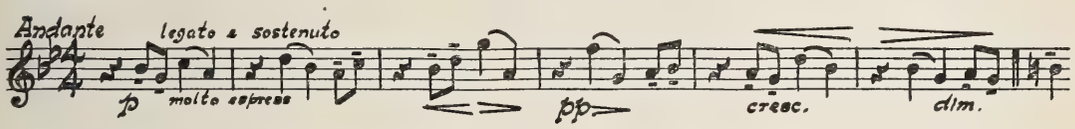
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of solfège exercises familiar to all vocal students, namely Niccolo Vaccai's *Metodo practico di canto italiano per camera,* where exercises according to intervals are sung with poetic texts from Metastasio. A characteristic of Elgar's theme as striking as his rests on the down beats is his use of the skips of the seventh. Vaccai in the phrase *"ritrova il polo"* uses just this sequence of descending sevenths. Daniel Gregory Mason aptly described Elgar's wide skips as a "serrated profile":



Thematic material drawn from two vocal exercises is no more unlikely than, for instance, the use of the scale in the last movement of Brahms' Fourth, or the four-note motto theme for Beethoven's Fifth Symphony. Also, although there is nothing new about using chromatic scales in writing variations, the inclusion of passages stressing leaps of fourths, fifths, or octaves again in a manner suggesting the exercises seems more than an accident. Elgar denied that he intended to represent his friends practicing on their respective instruments, but that is not the same as saying he did not use practice material as a medium for describing their other characteristics.

If the theme were so simple, why all the mystery? Perhaps he did not originally intend any mystery, but finding one had arisen decided to capitalize on it. He may have been laughing up his sleeve even as he made his sober pronouncements about it. Certainly this has proved the most popular of his symphonic works, and who is to say that the mystery surrounding its theme has not helped to make it so? Elgar may have expected his friends to recognize the source immediately, and finding that they didn't, decided to make the most of it.

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VARIATIONS ON AN ORIGINAL THEME, *Op.* 36

By Sir Edward Elgar

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting); January 18, 1946 (Sir Adrian Boult conducting); January 22–23, 1954.

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The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

One evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing," he replied, "but something might be made of it. Powell would have done this [Variation II], or Nevinson would have looked at it like this" [Variation XII]. "Thus the work grew into the shape it has now."

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So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large — they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.*

The "enigma" aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "be-

* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.

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cause I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin.' "

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the fly leaf of which, in 1920, the composer wrote the list of names.

But the world has never been inclined to leave even the most harmless mystification to lie unsolved in peace. It was disposed to suspect a deeper and subtler riddle than a mere string of identities, and Sir Edward cannot be acquitted of amusing himself by feeding the flame of mystification with cryptic remarks or evasive answers. "The Enigma," he wrote at about the time of the first performance, "I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played — So the principal theme never appears, even as in some late dramas, e. g.,

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Maeterlinck's *'L'Intruse'* and *'Les Sept Princesses,'* the chief character is never on the stage."*

This remark set many wits at work and started prodigious guessing. Was the "larger theme," which haunted the whole but never appeared, a well-known melody which would "go" with the original theme in counterpoint, or fit into his harmony? Various melodies were suggested — "Auld Lang Syne," the *"Reine Thor"* motive from "Parsifal," even "Pop Goes the Weasel." But none of them would really fit, and when Elgar himself was cornered and questioned by Jaeger, the "Nimrod" of Variation IX, or Mrs. Richard Powell (the "Dorabella" of Variation X), or Mr. Griffith (the "Troyte" of Variation VII), each of whom had a sort of proprietary right by their inclusion, Sir Edward would promptly dismiss the solutions put forward but divulge none of his own. The conductor Sir Landon Ronald de-

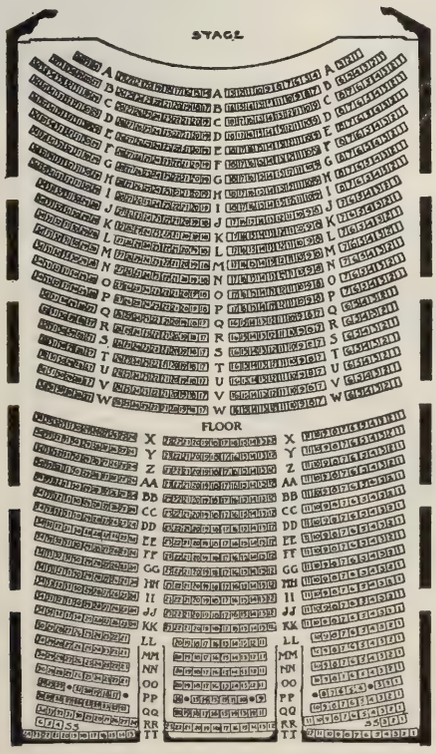
* There is also the girl of Arles in Daudet's *"L'Arlésienne,"* and the more recent "Rebecca" of Daphne du Maurier.

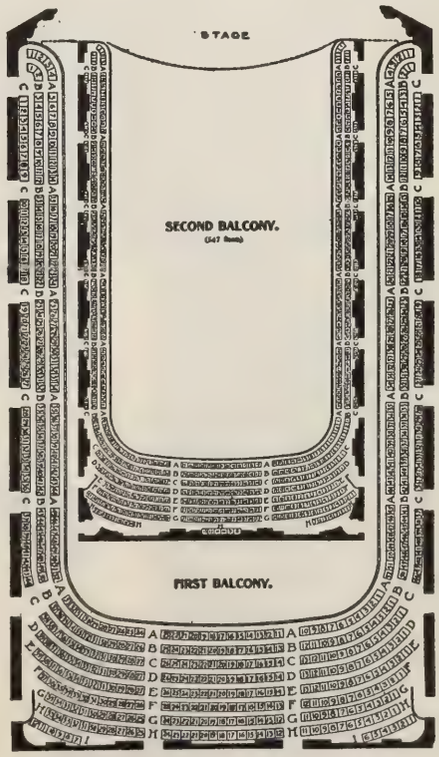
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cided that there was no such theme, and that it was all a pleasant bit of "leg pulling" on the part of the composer.

After Sir Edward Elgar's death, Ernest Newman, the detective *par excellence* among all music critics, went into the case to the extent of four weeks of leading articles in the *Sunday Times* (April 16–May 7, 1939). With characteristic thoroughness he gathered and weighed every scrap of evidence, with the not unusual result of roundly disposing of every theory to date, and then confessing himself baffled to find any explicit answer. Mr. Newman's ultimate logic was that by a "larger theme" Sir Edward could not have meant a "longer" one, which necessarily would not fit, nor indeed could he have meant a "theme" at all in the sense of a "tune," since it is extremely unlikely that any known tune could possibly fit certain individual harmonic turns in the accompaniment to the "Original Theme." Mr. Newman is inclined (or perhaps forced) to take "another and larger theme" in the non-musical sense of a "broader" overlying "thesis," a composite of affectionate memories which became nostalgic as the years passed and some of the friends died, something non-communicable to strangers, and hence in any deep sense enigmatic to them. Elgar once wrote to Jaeger after listening to the Variations — "My procession of friends dear to me was nice to see — I mean hear — but the sounds I have connected with them are very vivid (to me), and I feel the corporeal presence of each one as the music goes by."

If one is to accept this solution (in spite of an uneasy sense that it fails to accord completely with Elgar's assorted remarks), one may take comfort in a passage from Sir Thomas Browne's *"Religio Medici,"* discovered by "a lady from Wimbledon" and triumphantly quoted to



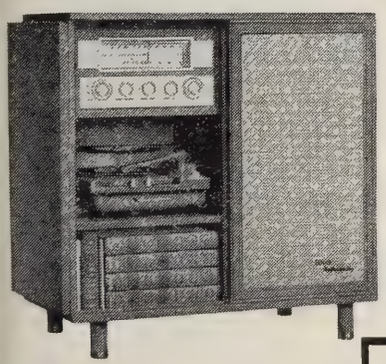
Mr. Newman: "There are wonders in true affection. It is a body of enigmas, mysteries and riddles; wherein two so become one as they both become two: I love my friend before myself, and yet, methinks, I do not love him enough." "If it be pure coincidence," concludes Mr. Newman, "that Elgar, writing a work the soul of which is admittedly his own loves and friendships, should employ, to describe his basic 'theme,' precisely the same curious word, 'Enigma,' — that Browne has employed to express *his* view of the esoterics of friendship, all I can say is that it is one of the oddest coincidences imaginable!"

• •

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante,* G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician



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of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo.*

II. (H. D. S.-P.) *Allegro,* G minor, 3-8.
This was H. D. Stuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto,* G major, 3-8.
Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando,* plays with the theme, the bassoon and 'cellos answer.

IV. (W. M. B.) *Allegro di molto,* G major and minor, 3-4.
This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato,* C minor, 12-4, 4-4.
This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente.* The music indicates a man of depth and versatility.

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VI. (Ysobel) *Andantino,* C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto,* C major, 4-4.

The reference is to Arthur Troyte Griffith — "a well-known figure at Malvern," writes Ivor Atkins in his interesting revelations about Elgar's group of friends,* "a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar." This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto,* G major, 6-8.

This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury "was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato,* E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate

---

* *The Musical Times,* April and May, 1934.

Friends of the Boston Symphony Orchestra — travel with your Orchestra in Europe!

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devotee of the art. (The title is easily solved, since "Jaegar" means "hunter" in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the "record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements."

X. (Dorabella: Intermezzo) *Allegretto,* G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech." The composer himself spoke of this music as "a dance of fairy-like lightness," and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto,* G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair's bulldog Dan, "hurling himself down the bank of the Wye, paddling against the current," barking abruptly, and at last "engaged in a little ratting at the water's edge."

XII. (B. G. N.) *Andante,* G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell."

XIII. (***: Romanza) *Moderato,* G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro,* G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

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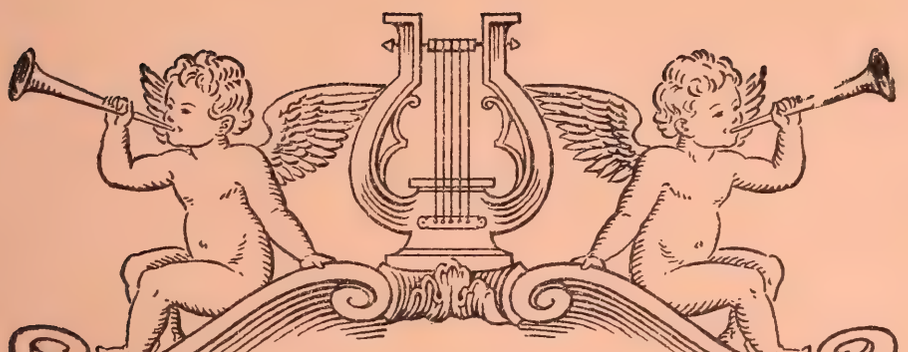
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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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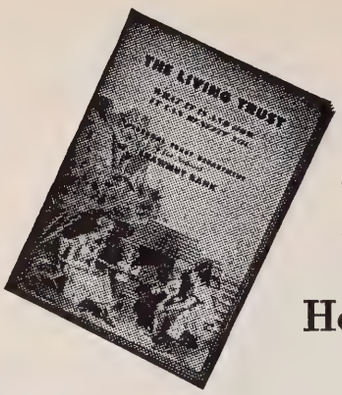
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• •

POSTAGE STAMPS

A collection of postage stamps of musical interest, many of them showing portraits of composers, is to be seen in the cases. They have been lent by Harold Meek of the French horn section of this Orchestra.

• •

DR. MUNCH IN PHILADELPHIA

While Eugene Ormandy was conducting this Orchestra on Friday afternoon of last week, Charles Munch was conducting the Philadelphia Orchestra in its own city. For those who may not have seen the report of this event by Max de Schauensee, telegraphed to the *Boston Globe*, March 2, it is here reprinted, together with the other reviews in Philadelphia:

PHILADELPHIA, Mar. 1—An exchange that sent Eugene Ormandy to conduct the Boston Symphony in Massachusetts' capital, brought Charles Munch here today to lead the Philadelphia Orchestra for the first time.

The Friday afternoon audience, though depleted somewhat by the storm, nevertheless made it evident that Dr. Munch and his provocative all-French program were among the highlights of our local symphonic season.

Munch is obviously an artist of the

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highest integrity and sincerity, and it was these qualities that had so direct an appeal for the listeners at the Academy of Music. The conductor was greeted with a great show of enthusiasm and was given a rousing ovation at the end of the program.

Great clarity of texture and a wonderfully well-disciplined precision are two of the Boston conductor's most striking qualities. Everything is sharply focused, cleanly etched with an amalgam that contains a hint of steel. You feel that nothing comes between Dr. Munch and the music; he is quite oblivious, once started (and he is a quick beginner) of any surrounding influences.

Today his program was an all-French one—music for which he is signally qualified. We are prone to encourage all-German and all-Russian programs in this city, but the music of France is a less common experience.

Excepting the "Fantastic Symphony," the music of Berlioz is not so often programmed here as it should be. Thus it was a pleasure to hear Munch's imaginative and sensitive performance of the exquisite "Romeo and Juliet" love-scene, that opened the program.

Honegger's Symphony No. 2, for strings, followed—a sombre, serious piece, for the most part darkly colored with its ever-questioning first movement. This tragic mood is sustained until the final blending of two themes in a great crescendo leads into a triumphant chorale on the brass, which is very exciting.

Munch's "Tombeau de Couperin," where Ravel extolled the glory of 18th-century French music, was a string of clear-cut gems of the utmost transparency. The woodwinds surpassed themselves here, and John de Lancie, first oboe, was called upon for a solo bow.

The program ended with Philadelphia's first hearing of Albert Roussel's "Symphony No. 3 in G minor." This proved an enormously vital and engaging work, striking for the meticulous finish characteristic of one of the most fastidious masters of French 20th-century music.

There were several electrifying climaxes and the beautiful and remarkable adagio with its serene violin solo cast its spell over the audience.

It was a privilege to welcome Dr. Munch and the music of France, played with such enthusiasm by our great orchestra, to the Academy of Music.

(Continued on page 35)
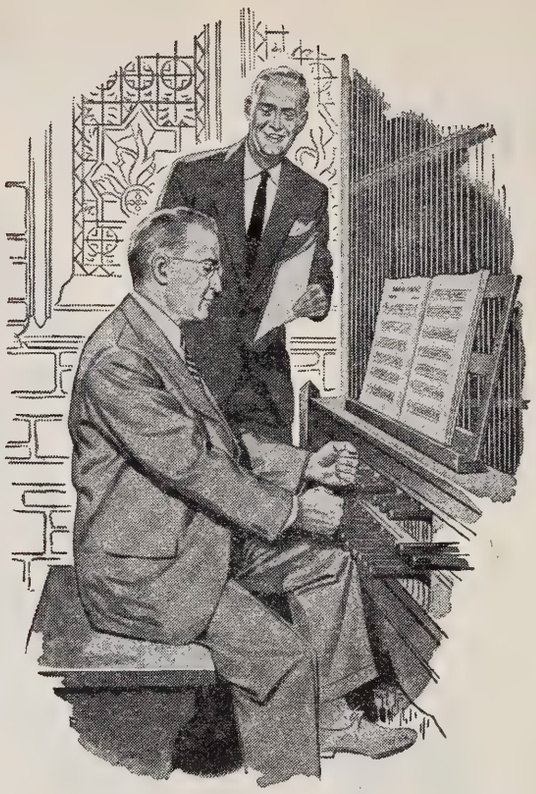
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Fourth Program

SUNDAY AFTERNOON, MARCH 10, *at* 3:00 *o'clock*

DIAMOND . . . . . Symphony No. 6

I. Introduzione (Adagio interrotto); Allegro, fortemente mosso
II. Adagio interrotto
III. Deciso: Poco allegro — Fuga

MOZART . . . . . Concerto for Clarinet, in A major, K. 622

I. Allegro
II. Adagio
III. Rondo: Allegro

INTERMISSION

FRANCK . . . . . Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

SOLOIST

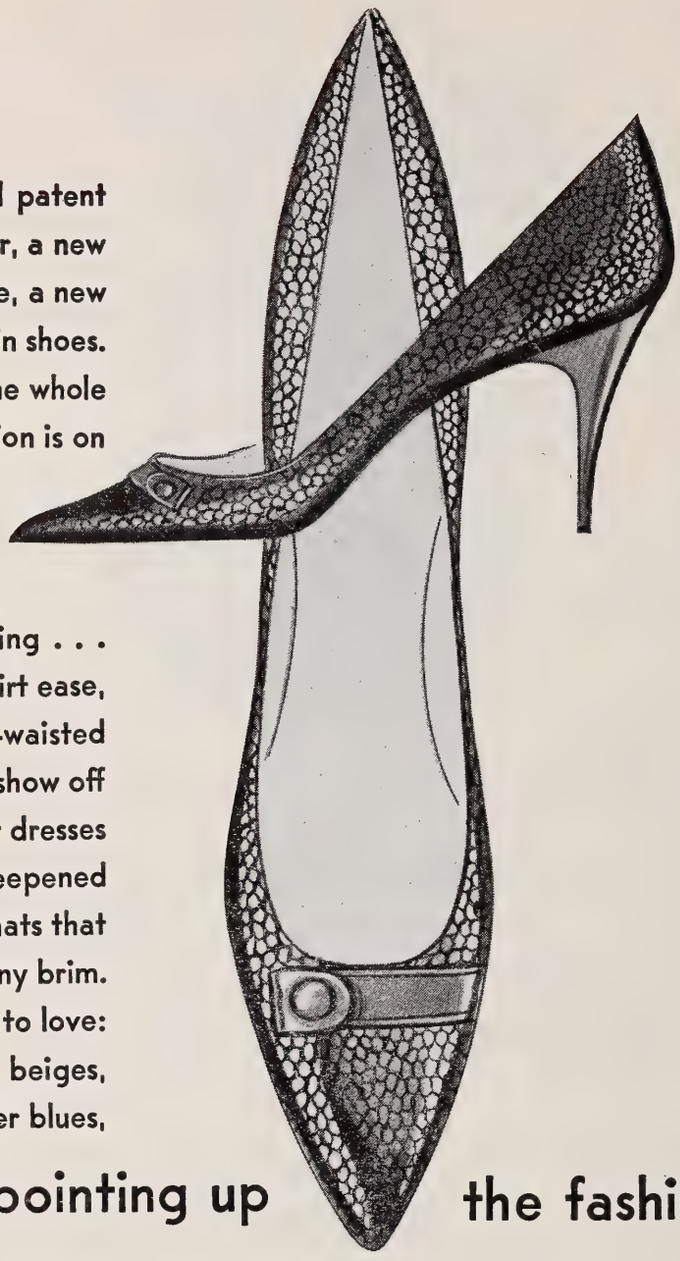
GINO CIOFFI

Performances by this orchestra are broadcast each week on Monday evenings from 8:05 to 9:00 P.M. on the NBC Radio Network. (Nearest local station WJAR, Providence).

The Friday afternoon concerts at 2:15 and Saturday evening concerts at 8:30 are broadcast direct each week from Station WGBH–FM.

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SIXTH SYMPHONY

By DAVID DIAMOND

Born in Rochester, N. Y., July 9, 1915

David Diamond composed his Sixth Symphony between the years 1951 and 1954. He completed it on March 9 of the latter year in Florence, Italy.

The score is inscribed: "For Charles Munch and the Boston Symphony." It calls for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, chromatic timpani, bass drum, snare drum, tenor drum, gavel, tubular bells, xylophone, glockenspiel, piano, cymbals, suspended cymbal, large gong, and strings.

"THIS Symphony differs from my other symphonies," writes the composer, "in that it is perhaps the most dramatic of the symphonies and is related stylistically and dynamically to my Psalm for orchestra (1936).

"The Symphony is a true cyclic symphony — all thematic materials in all three movements are related to the following two themes of the

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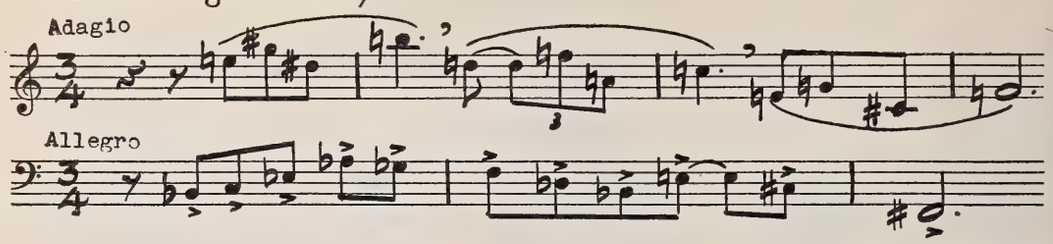
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first movement (the first theme opens the Symphony, played by the oboe and English horn):



"The fugue subject of the last movement is based on the first movement's opening oboe theme, as is the counter-subject, a procedure which is usually frowned upon by academic counterpoint authorities, but which works unusually well for my purposes and kind of voice-leading. The third movement may really be considered as an introduction, passacaglia and fugue. The second movement is the most unusual of the three movements for its alternating slow and fast sections related to the introduction of the first movement."

• •

David Diamond studied with André de Riboupierre at the Cleveland Institute of Music (1928–1929), with Bernard Rogers at the Eastman School of Music (1930–1934), at the New Music School of New York for the two years following, and later with Roger Sessions and with

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Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had two Guggenheim fellowships and other awards.

Peggy Glanville-Hicks has thus characterized David Diamond in Grove's Dictionary:

"Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his monochrome harmonic colour scheme: it is seldom used as a dynamic contrast. Structurally and stylistically Diamond's works are all very similar, from the earlier to the later pieces. His expression is personal, lyric-romantic and intense, and has not changed much, or passed through very divergent working methods, in spite of his many and varied teachers. His expressive equilibrium appears to be set and his technical command fully accomplished."

Mr. Diamond's six symphonies date from 1940 to 1954 (the Fifth is not yet completed). He has written orchestral works of lesser proportions, choral works (mostly *a cappella*), ballets, music in chamber combinations. Recent works are a *Sinfonia Concertante* and *Ahavah* for narrator and orchestra. He has written incidental music for

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The following works by David Diamond have been performed by the Boston Symphony Orchestra:

1944 (Oct. 13) Symphony No. 2 (First performance)
1946 (April 5) Rounds for String Orchestra
1948 (Jan. 23) Symphony No. 4 (First performance; conducted by Leonard Bernstein)
1950 (July 30) "Timon of Athens," A Symphonic Portrait (after Shakespeare) (Berkshire Festival Concert; conducted by Leonard Bernstein)
1950 (Nov. 30) Symphony No. 3 (First performance)

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CONCERTO FOR CLARINET, IN A MAJOR, K. 622

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart completed his Concerto for Clarinet in Vienna in September, 1791. The composer indicated in his own catalogue of his works that it was *"für Hrn. Stadler den Ältern."* The original manuscript is lost; the score has survived as a copy once in the possession of Aloys Fuchs. The accompanying orchestra consists of 2 flutes, 2 bassoons, 2 horns, and strings.

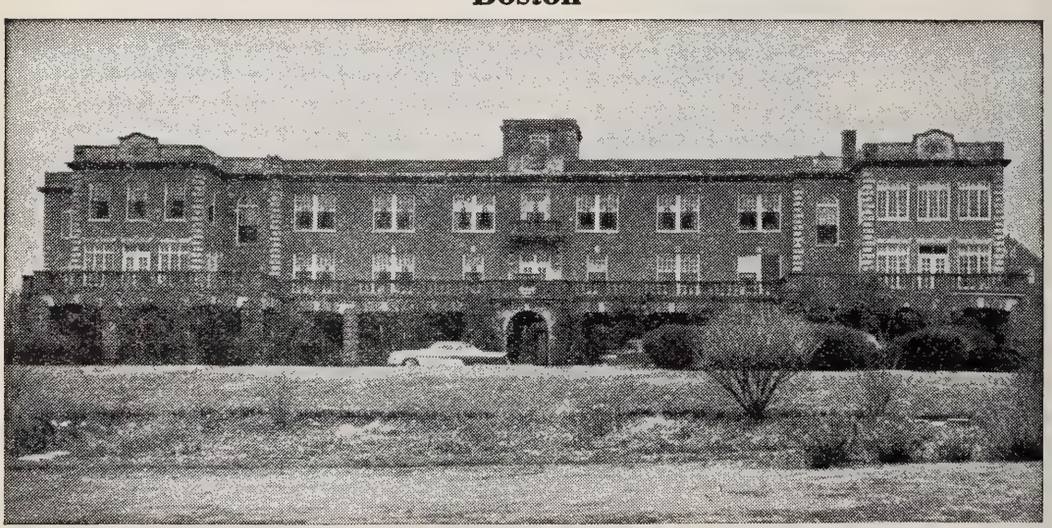
The Concerto has been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra March 29–30, 1918, when Albert Sand was the soloist, and November 14–15, 1930, when Victor Polatschek was the soloist.

MOZART was much taken with the possibilities of the clarinet during his last years, in Vienna, as the music he wrote for it eloquently attests. He had become well acquainted with the instrument in Mannheim, Paris, and Munich, and used clarinets in *Idomeneo* in the latter city (1781). Salzburg possessed no clarinet players. But in Vienna the situation was different. There were two Stadler brothers in the Emperor's *"Harmonie"* of eight wind players, both of them accounted excellent clarinetists. Anton, the elder, was working upon the instrument, deepening its range. Mozart was ready to oblige him as a fellow Mason and a close friend. He must also have admired Anton's artistry, for the music he provided was delicately colorful, and not obviously

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displayful. This music included the Clarinet Quintet of 1789 (K. 581), the obbligato parts in *La Clemenza di Tito* (1791), and the Clarinet Concerto of the same year.

This Concerto was Mozart's last for any instrument – he completed it on September 28, about two months before his death. The autograph scores of both the Concerto and the Quintet have disappeared, a circumstance which does not speak well for Stadler's proper regard for them. A few pages in sketch have survived (through André) of a Concerto for the basset horn which are almost identical with the first movement of the Clarinet Concerto, except that it is in the key of G, and meets the lower range of that instrument. This was probably written in 1789 for Anton Stadler, and has the Koechel numbering 584b.

There is evidence that the Clarinet Concerto in A, as it has survived in publication, has been altered to accommodate the normal instrument in A. It is believed that Mozart may have written the Concerto with an extended lower range for Stadler's instrument at the time, and that certain passages were subsequently raised an octave for practical uses when the Concerto was published in 1801.*

The difficulties of the solo part in the Clarinet Concerto are not

* Boris Goldovsky, in a recent Lowell Institute lecture, has demonstrated this by having a basset horn reproduce the low notes of the presumably original score.



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vaunted in a way to exhibit virtuosity, but lie in the subtleties of swift running passages, the adroit play of color set off against the strings. The Concerto has a marked similarity in treatment with the Quintet, the "Stadler Quintet," as Mozart called it. In both works an independently balanced string quartet, no mere accompaniment, is finely matched with the color of the dulcet partner, never taking a subordinate place. The quartet is always delicately paired with the solo instrument. In the Concerto, the flutes, bassoons and horns are seldom used except in the ritornelli, the tutti passages thus making a delightful alternation with the delicate "quintet."

Anton Stadler has been given uncomplimentary adjectives by most of Mozart's biographers, from the evidence of the earliest ones, Nissen and Jahn, that he was an unscrupulous borrower, profiting by his friend's amiable generosity. Sophie Haibl (Mozart's sister-in-law) is quoted by Nissen as referring to Mozart's false friends, secret bloodsuckers and worthless people who served only to amuse him at the table and intercourse with whom injured his reputation." Jahn names the elder Stadler as the "the worst of this set," who often borrowed from him. At one time, when Mozart was without cash, he took two valuable repeater watches, pawned them, and kept the tickets. Philip



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Hale wrote in his notes on the Clarinet Concerto: "After Mozart's death, Stadler's debt of 500 florins 'without bond' was recorded in the scanty list of Mozart's possessions. More than once Stadler took advantage of Mozart's good nature and weakness. When he would give a concert in Prague, Mozart not only provided him with this Concerto, but with money for the journey and letters of recommendation. Stadler was one of Schikaneder's riotous company when Mozart was composing *The Magic Flute;* a toss-pot, a reckless liver, as well as a sponge in money matters."

Stadler was thus indebted to his friend and fellow Mason for ready money as well as for some immortal music and the opportunity to play it to his own advantage. On the other hand, Stadler improved the possibilities for subtlety in the instrument then coming into vogue and must be admitted to have inspired music to the exceeding advantage of posterity. It should be borne in mind that Mozart was a free borrower as well as a free lender; other of his brother Masons, such as Michael Puchburg, supplied him frequently with funds without any confident expectation of repayment. Mozart loved the good things of life — parties, dancing, wine, billiards, but above all fine clothes.

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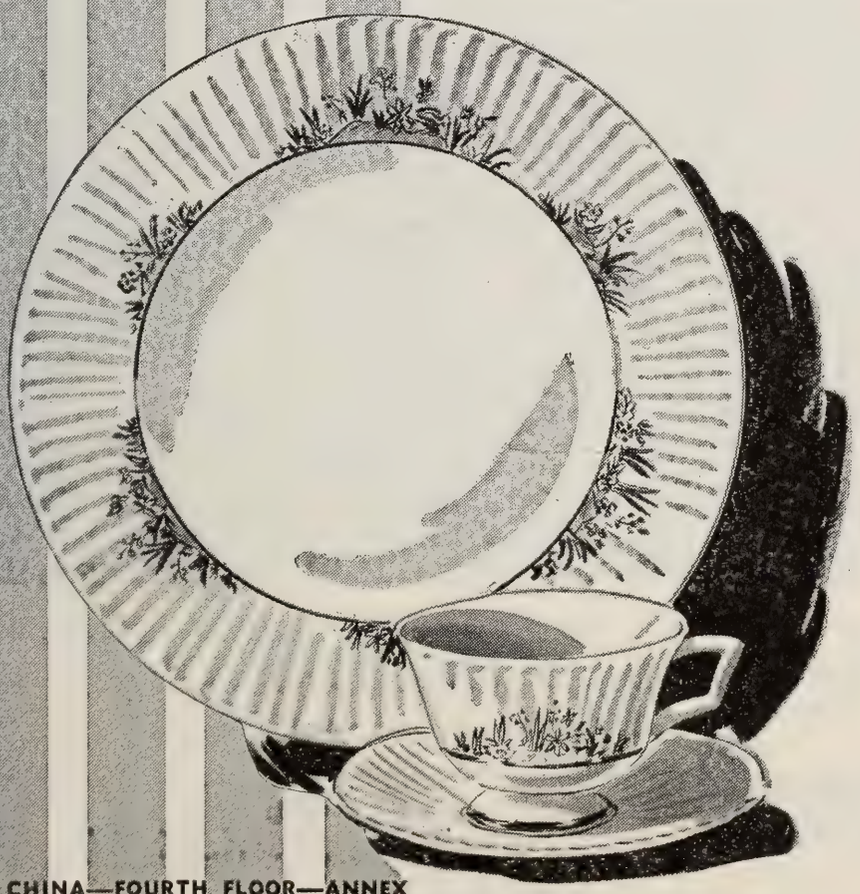
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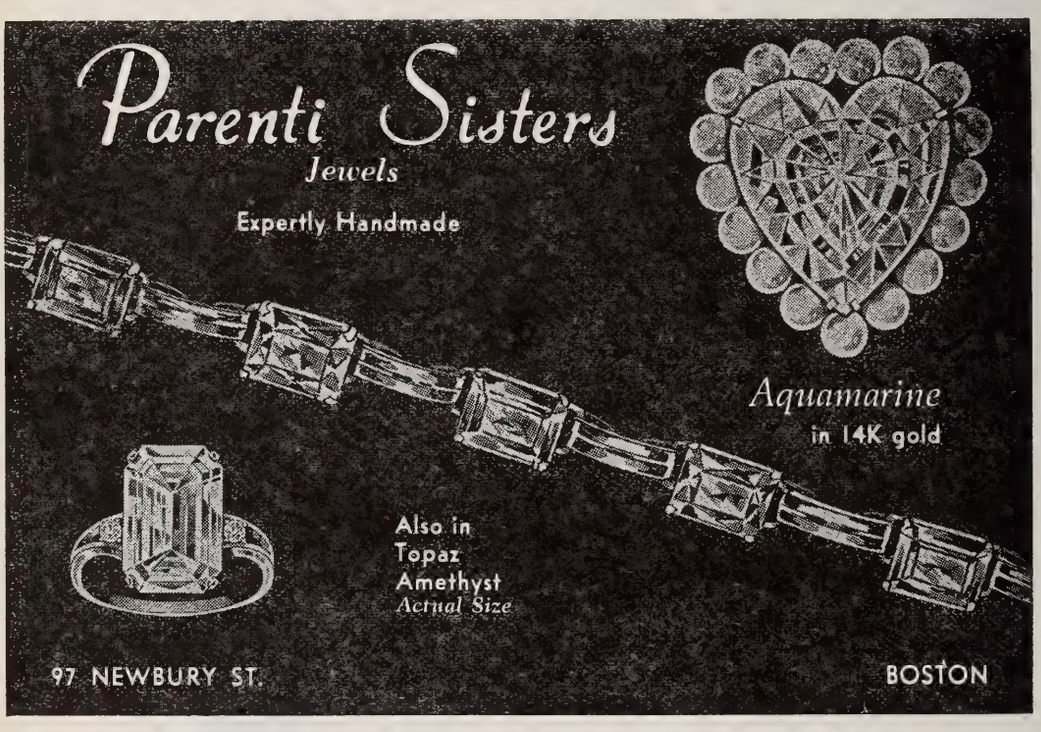
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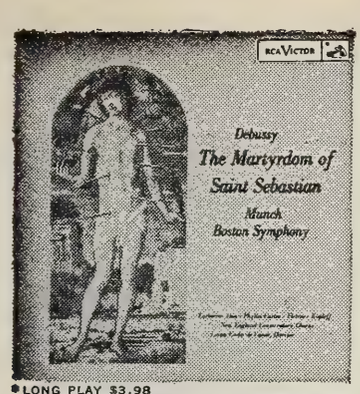
Albert Einstein has written about the Clarinet Concerto: "The greatness and the transcendent beauty of this work are such as its high Köchel number would lead us to expect. One almost has the impression that Mozart felt impelled to express again, in greater and dramatically animated form, what he had already expressed in more lyric form in the domain of chamber music, in the Stadler Quintet. The first movement is from beginning to end in Mozart's last style, informed throughout by the closest relation between the soloist and the orchestra, and by the utmost possible vitality in the orchestral portion itself, as may be observed by following simply the play of the two violins in dialogue. Significantly, in this work the basses are sometimes separated from the 'cellos; in the Adagio, a counterpart to the Larghetto of the Quintet, there are passages of transparent sonority in which the contrabass is silent. And how all the registers of the solo instrument are exploited, yet without any exhibition of virtuosity!



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GINO CIOFFI

Gino Cioffi, born in Naples, studied in the Conservatory there and at the age of seventeen began his career as clarinetist, playing in the opera and symphony orchestras of Italy. In the United States he has been first clarinet in the orchestras of Cleveland, Pittsburgh, and New York (Philharmonic and NBC Orchestras and the Metropolitan Opera Orchestra). He joined the Boston Symphony Orchestra as its principal clarinet in 1950.

Mr. Cioffi adds a cadenza of his own composition in the slow movement of Mozart's Concerto.



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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The most recent performances in this series were on January 6–7, 1956, when Ernest Ansermet conducted.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed



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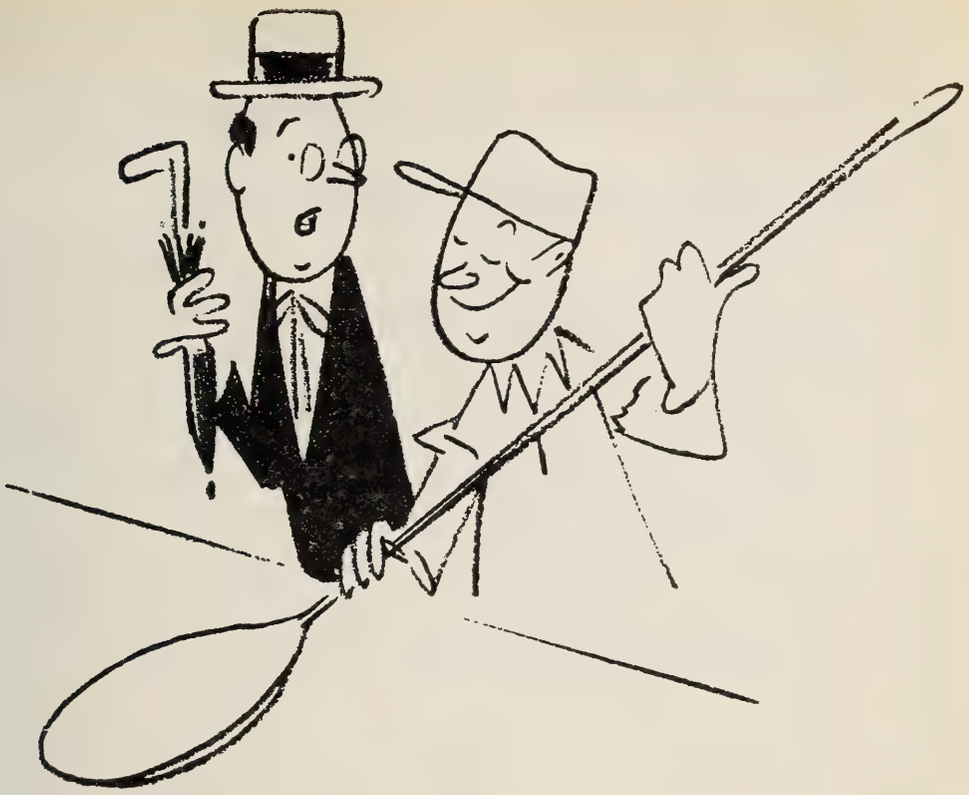
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by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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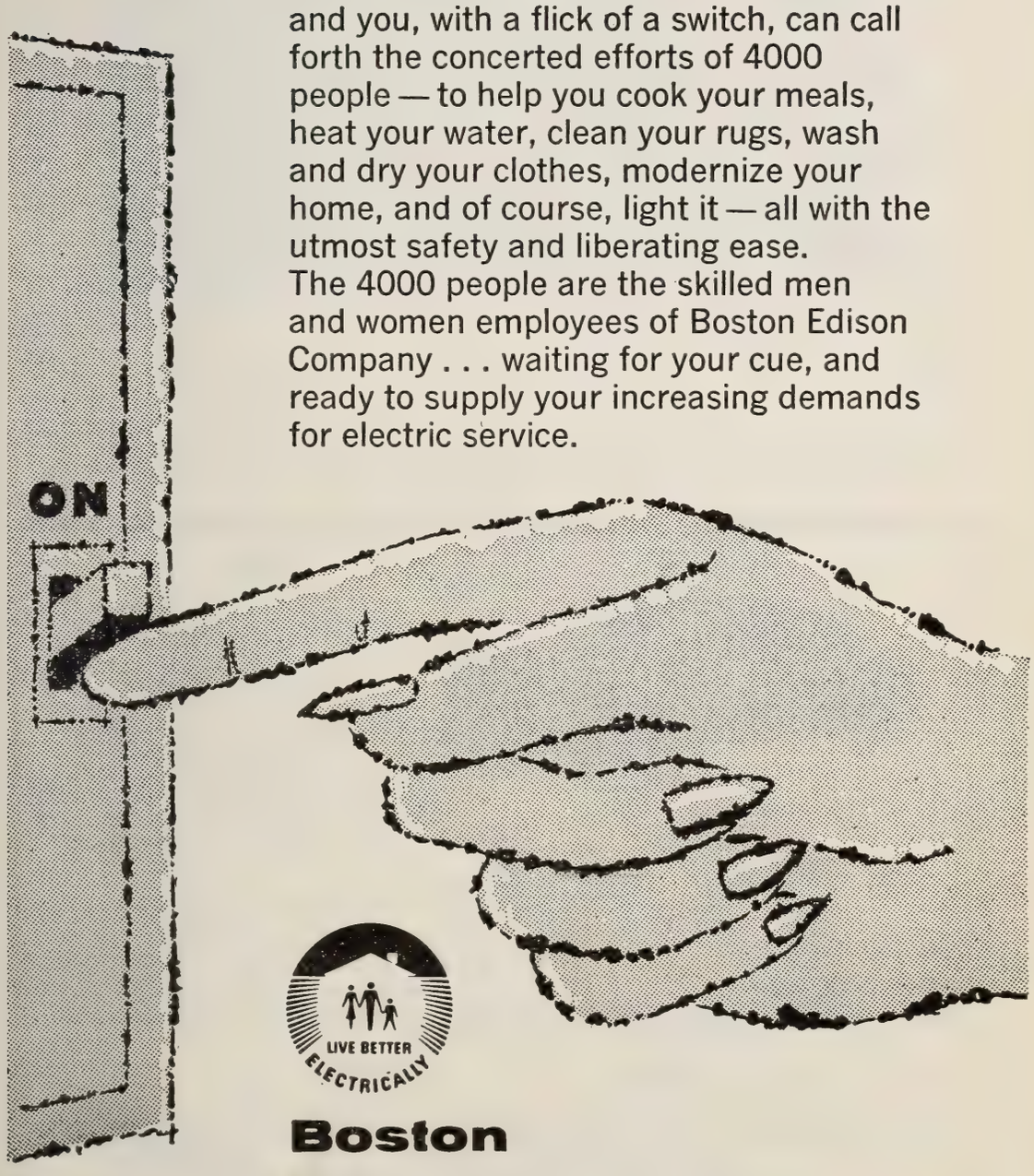
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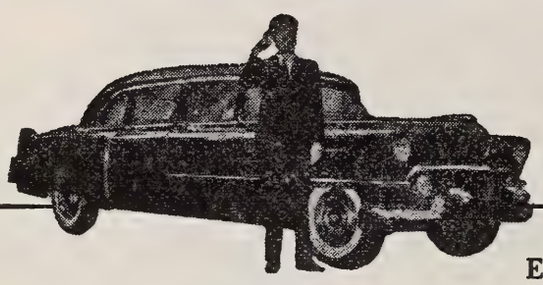
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controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides,* fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as



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calling the Symphony, before a "cortège of male and female adorers," the "affirmation of incompetence, pushed to dogmatic lengths."* Since d'Indy was not one of the *"adulateurs,"* he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies – his excessive refinement and his lack of simplicity – he never ceased to acclaim him as a great artist. One need attach no importance to certain solemn pontifical utterances of the composer of *Faust,* bandied about, distorted, and twisted out of recognition by the malignancy of the public."

* *"L'affirmation de l'impuissance poussée jusq'au dogme."*



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(*Continued from page 4*)

EDWIN H. SCHLOSS—*The Philadelphia Inquirer.*

Presumably at the guest's request, the orchestra was arranged yesterday in the "string quartet" plan of seating, namely, with violins and violas on either side of the stage and cellos in front.

Tall, silver-thatched, and looking youthful for his 65 years, the visitor from New England (French born) proceeded to offer a program of music by four French composers.

New to the audience was Albert Roussel's Third Symphony, heard for the first time at these concerts. This turned out to be a highly listenable score, infectiously rhythmic, richly orchestrated, well endowed with easily assimilated melodic material.

It might, perhaps, be described as a product of French Romanticism rather delightfully inebriated by the Stravinskian influence that took Paris by storm circa 1930. Played with superb élan, it was greatly relished by the audience.

Yesterday's bill opened with a beautiful publication of the "Love Scene" from Berlioz's dramatic symphony, "Romeo and Juliet." A musical visualization of Shakespeare's famous "Balcony Scene," glamour steeped, it is among the loveliest works ever written by that arch-Romantic who was its composer.

The Second Symphony of Arthur Honegger is a memento of the drama and travail of the French nation during the German occupation of Paris in the 1940s. Though Honegger was a Swiss citizen, he stayed in Paris during the Nazi eclipse and his score tells of that ordeal and the triumph of the liberation. This is music of fine dramatic force, but perhaps the more light-minded might find it a bit overly grim.

In charming contrast was Ravel's suite, "Le Tombeau de Couperin," in which the great French Impressionist salutes the music of the 17th and 18th centuries in a series of enchantingly dainty but high-spirited antique dances. Superbly played, with just the right touch of deftness and radiance, it ran the Roussel novelty a close race for the audience's favor.

The audience was most appreciative and the running series of ovations given Munch far exceeded in warmth merely the politeness due a guest. Munch, obviously delighted with our virtuoso orchestra, insisted on sharing the applause with Dr. Ormandy's players.

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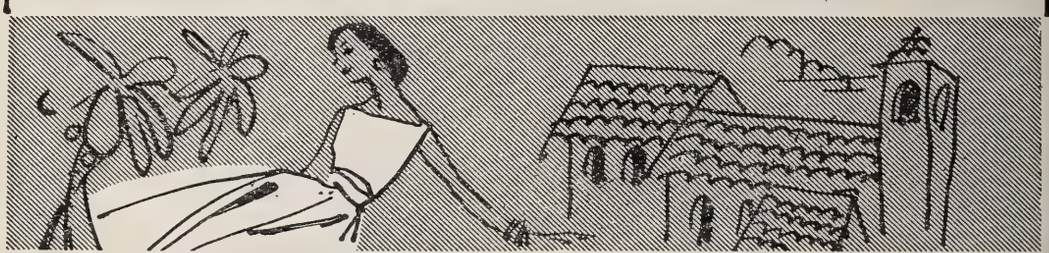
Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.

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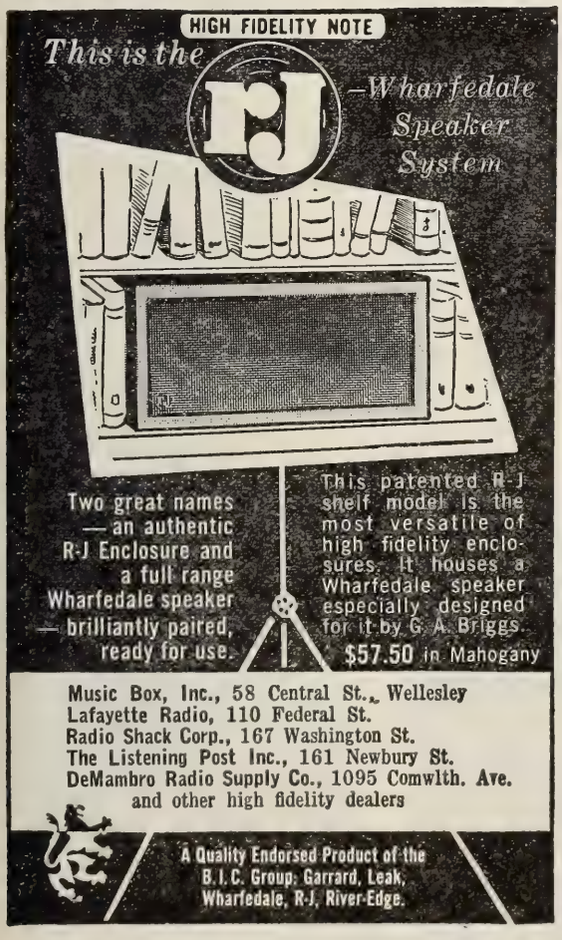
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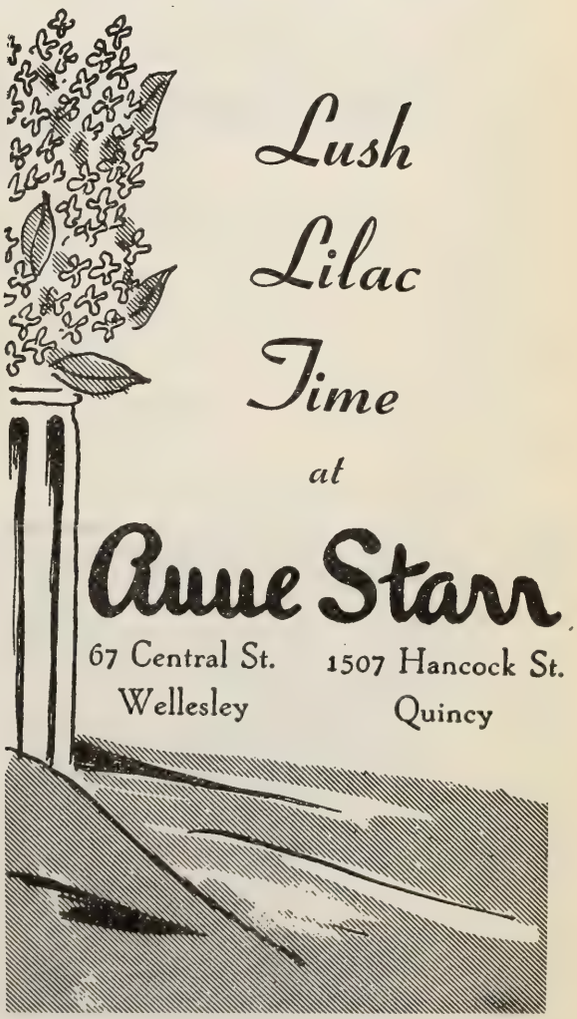
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The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such





indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius — was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye

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played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

• •

It can be said of Franck, as of no other composer in the halls of fame, that until the age of fifty he had neither achieved public attention, nor indeed, until *The Redemption* of 1870, found himself as a composer. He was known as an organist (a musical species then not highly rated in Paris), who gave organ lessons at the Conservatoire by the good fortune of a recent appointment, and as a teacher of piano who went about from house to house, also taking any job as accompanist that would add a few francs to the small family budget. He had composed, perhaps with many secret hopes, and from the age of nineteen, many pieces for piano, for organ, for voices (mostly for church use). There

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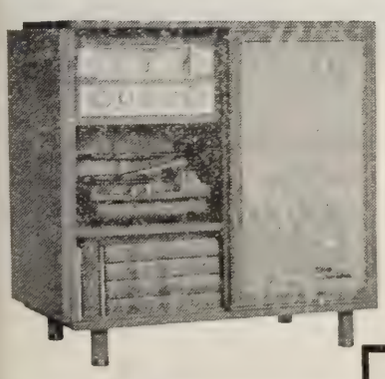
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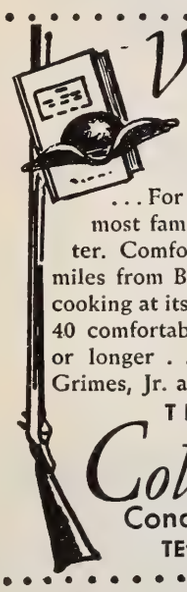
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was an oratorio, *Ruth,* of 1846, an opera comedy, *Le Valet de Ferme* (1852), a Mass, many smaller works, while *The Beatitudes* was a project for years uncompleted. It was futile for his devotees later on to raise the cry of "Neglect!" Not one of his works before the *Panis Angelicus* of 1872 is performed now, except as a curiosity.

That Franck never pushed his cause nor obtruded his creative ambitions will not alone explain his slow development. For one thing, circumstances were against him. His father, with no apparent understanding of his son's character, dominated him from childhood and systematically groomed him to dazzle the world as a piano virtuoso, having named him César-Auguste. The name must have been a cross to the mild young man, especially when he was the subject of constant sly irony from patronizing critics who compared his efforts as composer and as pianist with the earlier but more successful efforts of the Imperial Caesar to conquer the country then called "Gaul." On coming of age, César-Auguste dropped the "Auguste" with alacrity.

Poorly paid for his efforts as teacher and organist, Franck had to devote most of his time for many years to routine, and very little to



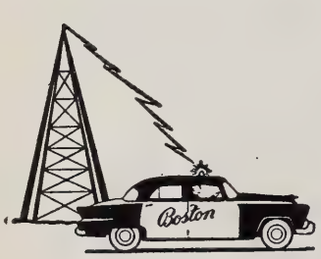
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composing. But there was a more serious reason than this. Franck, with pure classical tendencies and a keen aptitude in counterpoint, was surrounded by music of superficial standards. The organs of Paris were inadequate until Franck was appointed to the church of Ste. Clotilde, which had a fine one with, incidentally, adequate pedals. Bach was little played. What Franck plainly needed was a clear and gleaming purpose, a sharp power of rejection. This last, for the greater part of his life, he sadly lacked. He would express his delight in the music of another which was obviously shoddy, or smile complacently over an effort of his own which was lame and impotent.

Debussy (in *Monsieur Croche*) pointed out as Franck's most outstanding trait his "ingenuousness." His simplicity was his saving grace, but it was also his undoing. He would listen to almost anyone's advice. He would accept any text if the subject appealed to him, and he usually received miserable ones such as *The Beatitudes,* before which in Debussy's words "even the most stout-hearted man must recoil." As Debussy further put it, "he was a man without malice to whom the

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finding of a beautiful harmony was sufficient for a whole day of contentment."

This is not the principle of development. Nor is it the principle of revolt, and the spirit of revolt he had eventually to find, for his true nature, Walloon, French, Austrian, mystic — what you will — was completely at odds with every musical tendency about him. The older men in the seats of fame in France were Meyerbeer, Rossini, Adam, Thomas, Offenbach, Gounod, composers of the theatre, which was never his field. His younger contemporaries, Massenet, Lalo, Bizet, Delibes, Saint-Saëns, were also not unconnected with the theatre (where, of course, profit lay). Nor were they any closer to the Bachian spirit of religious contemplation. Berlioz must be mentioned separately as an exception to all category. He was something of an atheist, and in other ways Franck's opposite. Their association was never close, although Franck admired him and borrowed a few ideas. Fauré, Franck's junior by twenty-three years, developed slowly and late for much the same reason that Franck did. Franck's ear was alert to the great past masters, Bach and Beethoven in particular, and as d'Indy tells us, to the *Lieder* of Schubert, the piano music of Schumann. Méhul was one of his minor gods. Liszt he admired and copied.



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He was infected, as were all others for a time, by the Wagnerian domination. Franck heard the first act of *Tristan* at the Lamoureux concerts in 1884 (lacking the price of a journey to Bayreuth) and was enthralled. He took more than a hint from that sudden inundation of passion and of chromaticism. But did not Bach and Mozart find sustenance outside of their immediate (and limited) surroundings? The proof of Franck's true stature was that he at last transformed the ideas of others into his own image. D'Indy coins a word for this phenomenon: *"originaliser."*

At the age of fifty, Franck began to emerge from his obscurity. He had had, and continued to have, many devoted friends who believed in his music because it reflected the sweet nature of the little, unnoticed man whom they loved. Their enthusiasms were of little avail, because enthusiasm is never really shared except at first hand. When people in numbers actually heard the articulate Franck, which is to say after his death, the Symphony having preceded his death by one year, they responded quickly enough.



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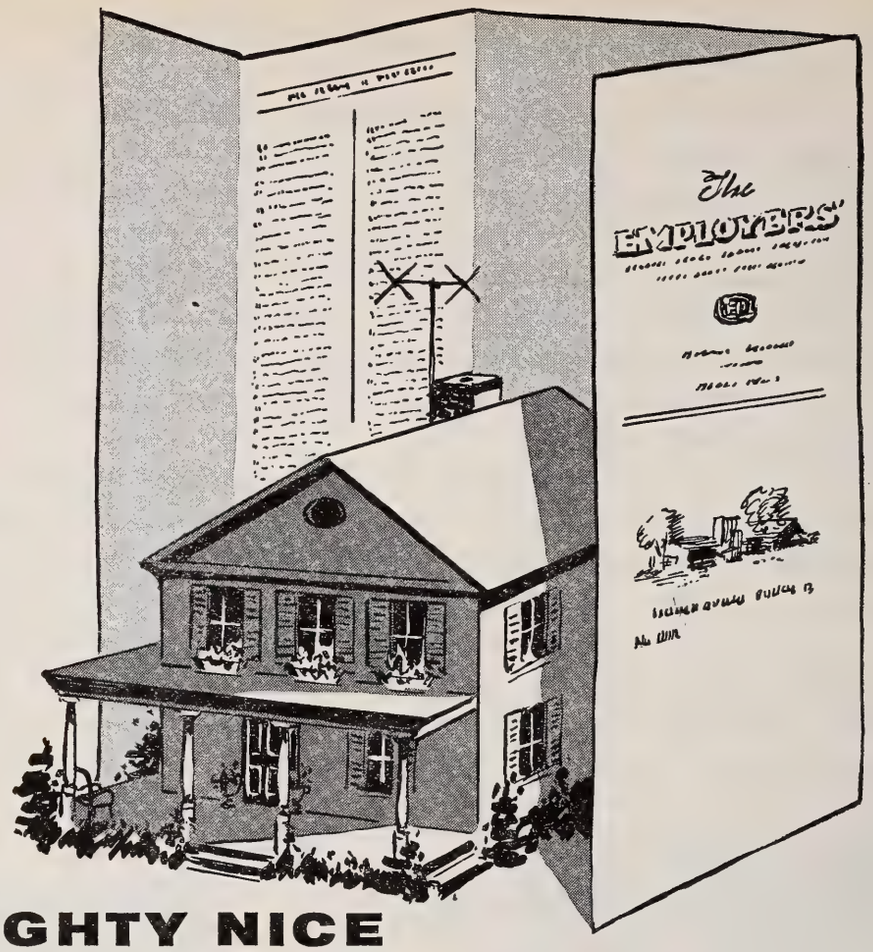
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D'Indy has given posterity the vivid picture, backed by the familiar painting of Jeanne Rongier, of the *Maître* in his organ loft at Ste. Clotilde improvising to the amazement of all hearers. The improvisations may have sometimes reached celestial heights, but one must reflect that they grew from something far less inspired. The very habit of improvisation must have begun with the postludes familiar in all churches, the convenient dalliance with sustained chords and alternating stops as the congregation, minds already on Sunday dinner, make their way out. The fine organ at Ste. Clotilde which was Franck's from 1858 surely gave birth to some of his finest thoughts. Yet one suspects that the really fine ones somehow got written down.

Few would disagree with d'Indy's opinion that Franck, choosing subjects which contrasted the forces of good and evil, was far more convincing in the former. Satan in the *Beatitudes* is "pompous and theatrical," rebellion and tyranny negative quantities, musically speaking, while beside the choruses of the heavenly host in the *Redemption* he finds even Perugino's angels "somewhat affected in their attitudes." Franck's music shows him an unworldly person, just as Liszt's Mephistopheles, who is a far more interesting musical figure than his St. Elizabeth, shows that composer a man of the world. But to carry the identification further and describe Franck as a *Pater seraphicus* is a line of logic which might turn the good Abbé into a *Diabolus.*

A man's music is in some degree a reflection of his nature, but as a

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The twenty-third Annual Meeting of the Friends will be held in Symphony Hall on Wednesday, March 27, 1957, at four o'clock for the transaction of appropriate business. Dr. Munch and the Orchestra will play a short program. After the music tea will be served.

All Friends enrolled by March 15 are cordially invited to attend this meeting.

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creation of his fantasy it is not necessarily autobiographical. Franck was angelic in his serenity, his lack of guile or rancor, his infinite patience before the jealous hostility of certain colleagues and the loud protestations of his followers. His church may have been his sanctuary, but it was also by force of circumstances his workshop and his daily bread. D'Indy was indignant with those "short-sighted writers who tried to compare Franck's ideal of Christ . . . with that ambiguous philanthropist whom Ernest Rénan has presented to us under His name." What d'Indy does not tell us is that Franck, who was evidently a free-thinker and no doctrinaire, was much taken with the historical, the human presentation of Jesus in the *Vie de Jésus* until his strict Roman Catholic pupil talked him out of it.

If Franck was as lofty as d'Indy describes him, as unconcerned with "glory, money, or immediate success," he would be a far less humanly lovable man than he was. He was invariably delighted when an audience showed signs of pleasure. He was always looking hopefully for recognition. He had to chase after francs too long, for household reasons, to be indifferent to them. It is hard to believe that he ventured into the entirely uncongenial field of opera without thought of the fortune opera might bring.

His attempts at operas, which had unconvincing librettos, and

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which leaned with an unfortunate insistence upon the style of Meyerbeer, bring up the claim of Vallas that Franck was always the puppet of stronger wills. According to this writer, he composed *Le Valet de Ferme* and *Hulda* to satisfy his actress wife and her inborn allegiance to the theatre, *Ghiselle* in 1888 to placate her in her bitter opposition to the Quintet and its adherents, who included his fair pupil Augusta Holmès. If Franck submitted to a tyrant in his father, he also broke away from him. He came under a new domination by his more zealous pupils in the last years as they, loudly crying his cause, pushed him to develop his style of instrumental classicism, in the face of the disapproval of his wife and his son Georges. But one suspects that in his unassertive way he had a mind of his own. Even his saintly silence in the face of enmity, as when his envious colleagues at the Conservatoire withheld awards from his pupils out of sheer spite, may well have been a wise avoidance of petty intra-mural quarreling. The strong and confident musical voice of the final years bespeaks the self-sufficient Franck.

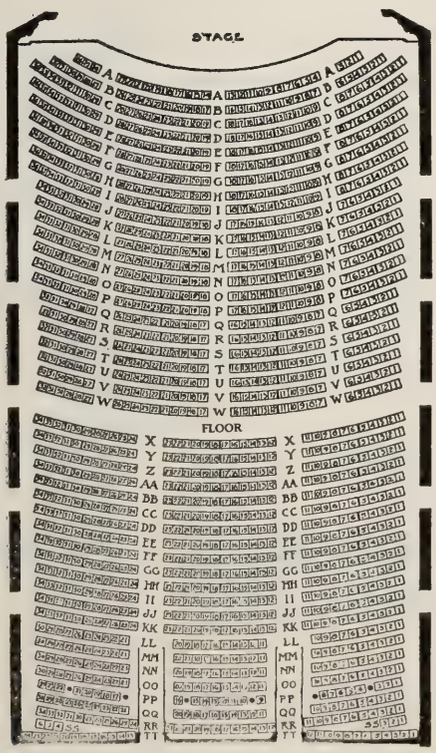
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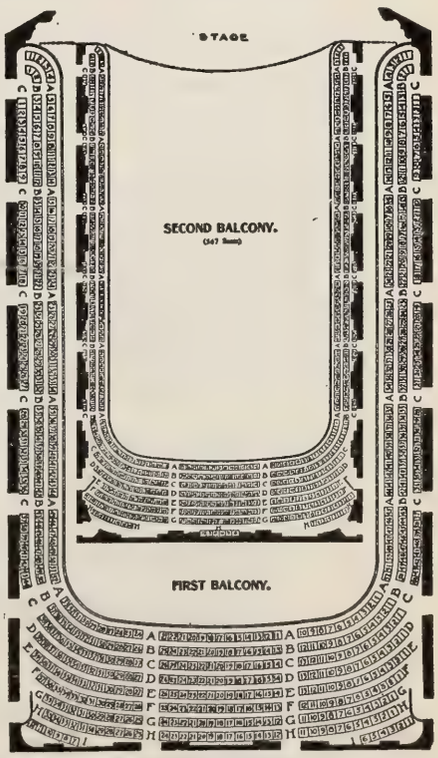
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FIFTH CONCERT OF THIS SERIES

SUNDAY AFTERNOON, March 31, *at* 3:00 *o'clock*

JEAN MARTINON, *Guest Conductor*

FRIDAY AFTERNOON, March 15, *at* 2:15 *o'clock*

SATURDAY EVENING, March 16, *at* 8:30 *o'clock*

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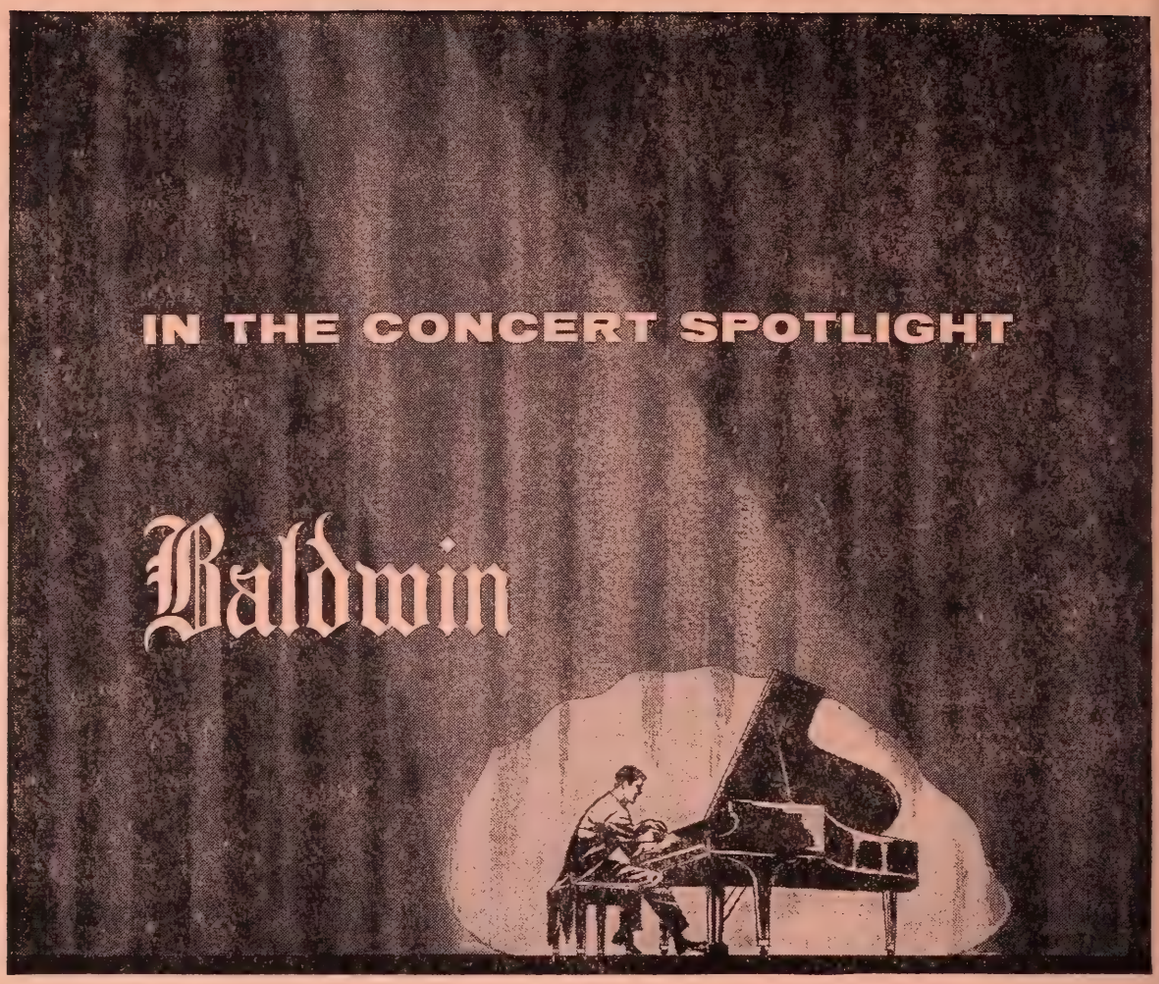
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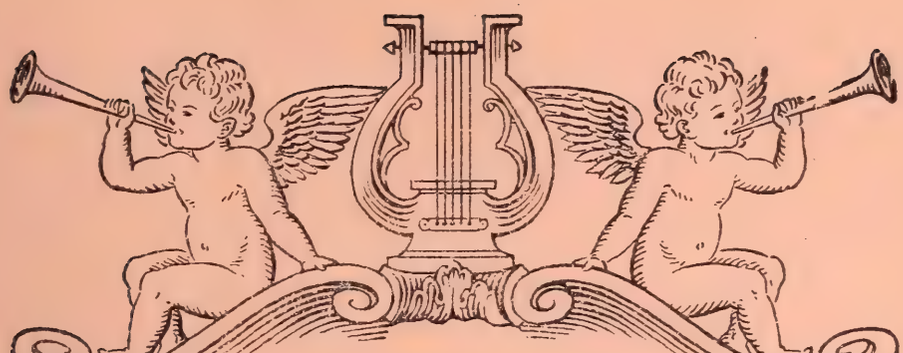
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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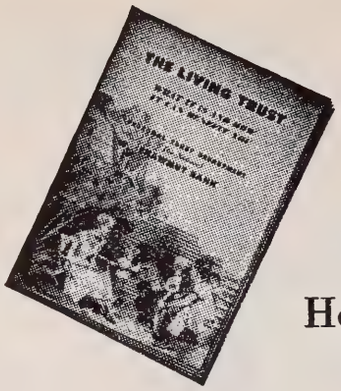
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Exhibition

Jean Martinon

Danny Kaye and the Boston Symphony Orchestra

After the Concert

Concerts in April

EXHIBITION

The exhibition of water colors loaned by the Boston Society of Water Color Painters will have its last showing in the Gallery this week. Tuesday there will be an exhibition of paintings by Berkshire artists, assembled and loaned by the Tyringham Gallery.

* *

JEAN MARTINON

Jean Martinon was born in Lyons, France, January 10, 1910. He studied at the Conservatory in Lyons and later in the Conservatory of Paris. The violin was the instrument of his choice but composition his principal pursuit, Albert Roussel his principal "*maître.*" He has devoted himself to conducting in recent years and is at present the conductor of the *Concerts Lamoureux* in Paris, where he has conducted other orchestras. He has traveled widely as guest conductor in Europe—England, Italy, Germany, Spain, Holland, Poland. His travels have extended as far as Japan, Australia and South America. His present tour which opened in Montreal will take him again to South America.

Before the war, Martinon composed a *Symphoniette* (1935) and a Symphony in C major (1934–36). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs,* a choral work with narrator, based on Psalms 136 and 137 of the Vulgate. This was awarded in 1946 the *Grand Prix de Composition de la Ville de Paris.* Also in the time of his captivity he wrote *Absolve Domine* for men's chorus and orchestra (1940), and in a lighter vein, *Musique d'exil,* an experiment in jazz rhythms.

He wrote *Hymne à la vie* after his liberation, which took place in 1942. After the war he composed a *Concerto lyrique* for string quartet and orchestra, an "Irish" Symphony, and a *Concerto*

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giocoso for violin and orchestra. A String Quartet took the Béla Bartók Prize in 1948. His first venture in the field of opera is *Hécube* to a libretto of Serge Moreau based on Euripides, which has been recently staged in Strasbourg.

• •

DANNY KAYE AND THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, which has sometimes been accused of adhering to its traditions, has for once clearly broken precedent by inviting a famous celebrity from another world to "conduct" as guest.

This first meeting of a great institution and a man who is himself an institution is called, for want of a better word, or rather because it falls into no category, an "Open Rehearsal."

The "program" cannot be announced for two reasons: one is that certain additional surprises, hopefully planned for, are not yet certainties; the other reason is that just what will happen in this strange encounter is unpredictable, nor will the management assume any responsibility. Since the participants themselves are not clear on the point, it will surely be *ad lib* and probably unusual in the highest degree.

Mr. Kaye has most generously offered his talents for the benefit of the Orchestra's Pension Fund.

The time will be Wednesday evening, April 3, from 7:00 to 8:30, the place Symphony Hall. Tickets are now on sale at the Box Office from $2.50 to $5.50.

• •

AFTER THE CONCERT

A *"Kaffee Klatsch"* will be held each Saturday evening after the concert in the weeks to come (March 30, April 6 and April 13), in the Ancient Instrument Room at the end of the First Balcony Corridor (left).

Their purpose is to acquaint subscribers with the operation of the Orchestra and to give them an opportunity to meet and talk with some of its members. It is hoped that these parties will be continued next season and that each subscriber will have an opportunity to attend one. Brief talks by one or two Orchestra members are planned, and other players will be present to talk informally with the guests.

(Continued on page 35)



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Fifth Program

SUNDAY AFTERNOON, MARCH 31, *at* 3:00 *o'clock*

JEAN MARTINON, *Conductor*

HANDEL . . . . . Concerto Grosso for String Orchestra in A major, *Op.* 6, No. 11

Andante larghetto e staccato
Allegro
Largo e staccato — Andante
Allegro

SCHUMANN . . . . . Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

INTERMISSION

MARTINON . . . . . Hymne à la Vie, *Op.* 37

Prélude — Mouvement perpétuel — Hymne

STRAVINSKY . . . . . Suite from the Ballet, "L'Oiseau de Feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

Performances by this orchestra are broadcast each week on Monday evenings from 8:05 to 9:00 P.M. on the NBC Radio Network. (Nearest local station WJAR, Providence).

The Friday afternoon concerts at 2:15 and Saturday evening concerts at 8:30 are broadcast direct each week from Station WGBH–FM.

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FASHIONS OF DISTINCTION

CONCERTO GROSSO, *Op.* 6, No. 11, IN A MAJOR

By GEORG FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739.

The harpsichord continuo will be played by Daniel Pinkham.

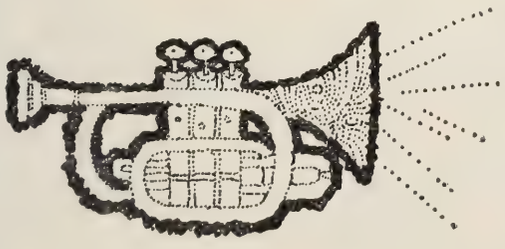
THE Eleventh Concerto, which has not a cloud in its course, opens with a broad, striding theme in common time. Phrases for the full orchestra alternate with passages for the violin solo, or a curious pattern of repeated notes increasing in value from eighths to sixty-fourths. The second movement is a nimble fugato for the full strings. The andante, which follows a six-bar bridge, *largo e staccato,* develops an aria-like theme with alternate concertino and considerable embroidery by the solo violin. The final allegro likewise turns to the concertino group, and gives the concert-master even more passage work. A variant of bird-like trills is an added touch to a carefree concerto.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these Concerti grossi. Both composers based their style upon Italian models, whence instrumental music all

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derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the Kapellmeister at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the Concerti were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar,

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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Rich, golden-brown, made with beef, carrots, celery and tomatoes blended with sauteed onions.		
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DID YOU KNOW...

... THAT Boogie-Woogie, the jazz-piano style which originated during prohibition and reached its apogee in the early 'forties, requires the left hand to drone a set bass phrase while the right improvises variations, and is thus musically identical with the classical passacaglia?

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grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality." (The present editor takes exception to this remark, stoutly endorsing each of the twelve — indeed the greater part of each of the twelve.)

Indeed Handel turned out his concertos with great fluency. Besides the twelve concerti grossi there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios (*Saul, Israel in Egypt,* and his setting of Dryden's *Ode for St. Cecilia's Day* were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the Concerti grossi by subscription in the following year — "at two guineas the twelve," wrote Burney.

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A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the Concertino, consisting in the concerti grossi of two violins and 'cello who in turn must control the body of the orchestra, the *ripieno* or concerto grosso, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the differ-



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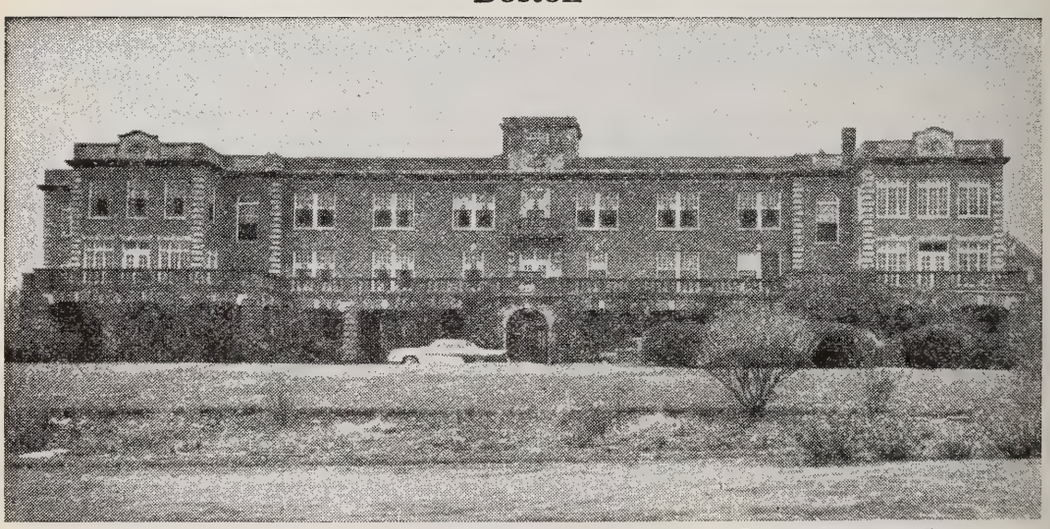
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ent bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the Concertino and of the Grosso.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an





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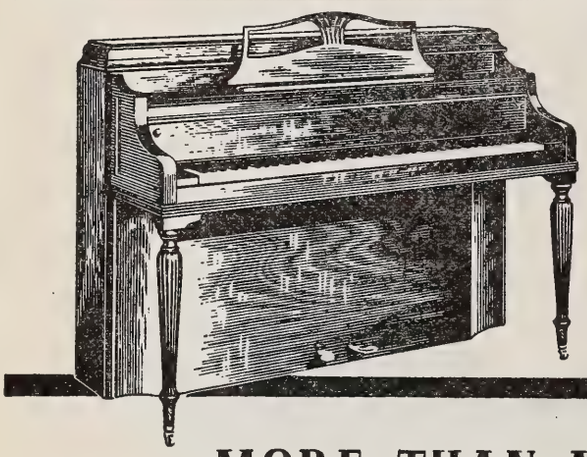
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appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs – a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for a premature attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his



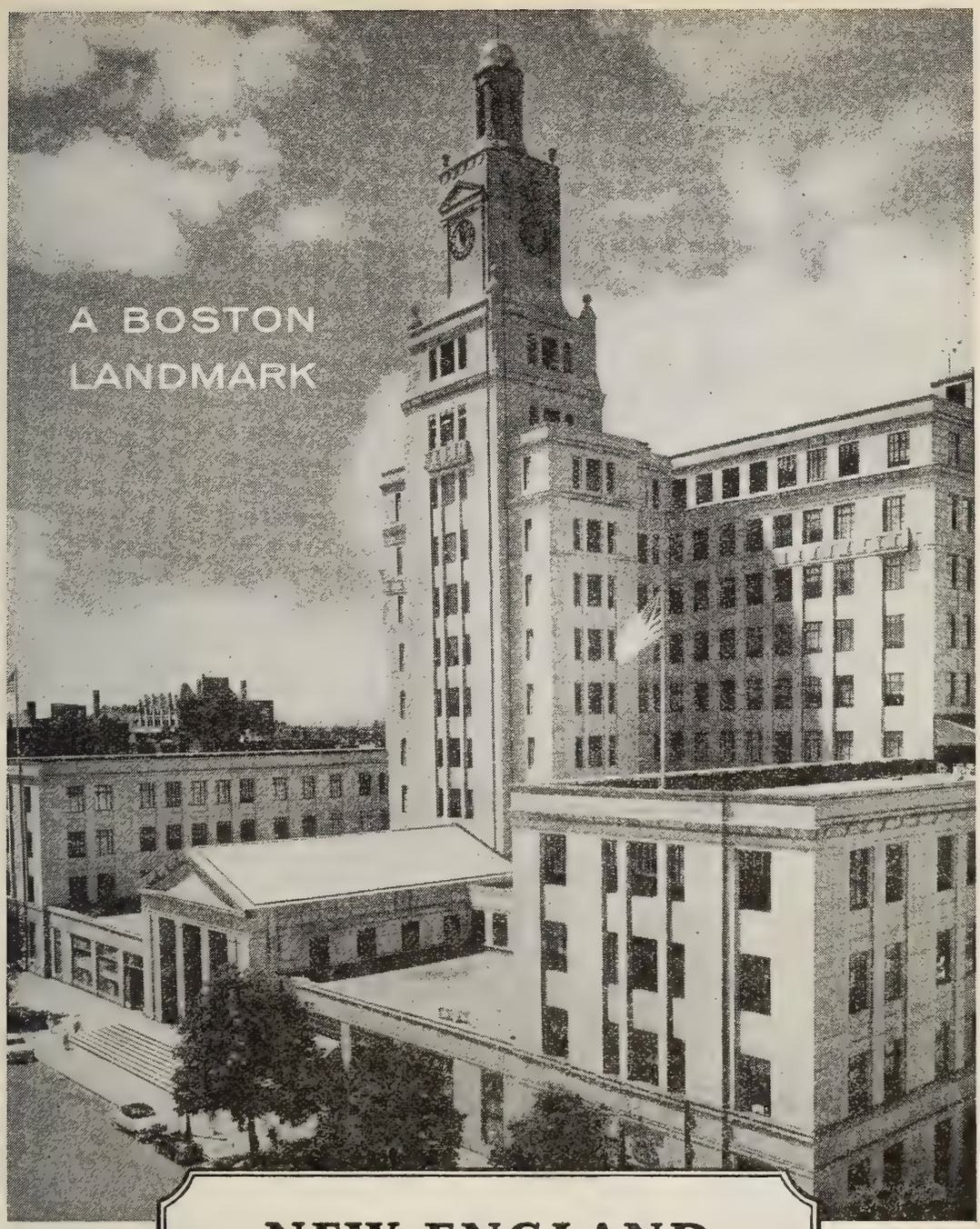
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first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."*

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*

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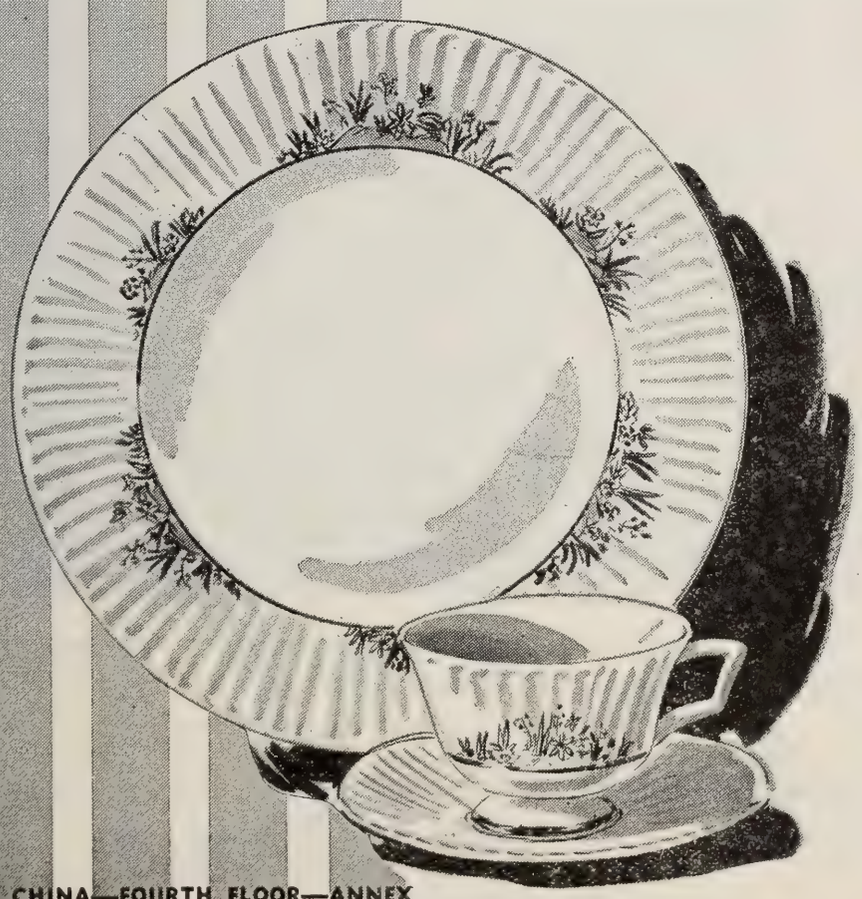
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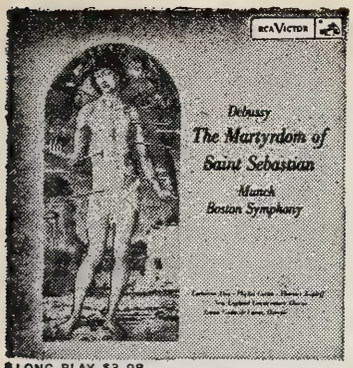
CHINA—FOURTH FLOOR—ANNEX

Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I



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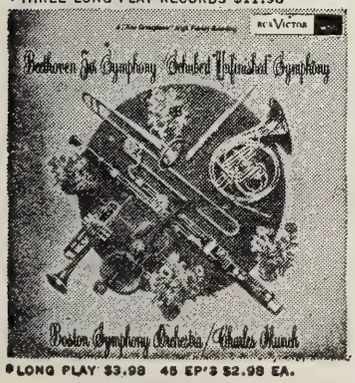
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should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband!



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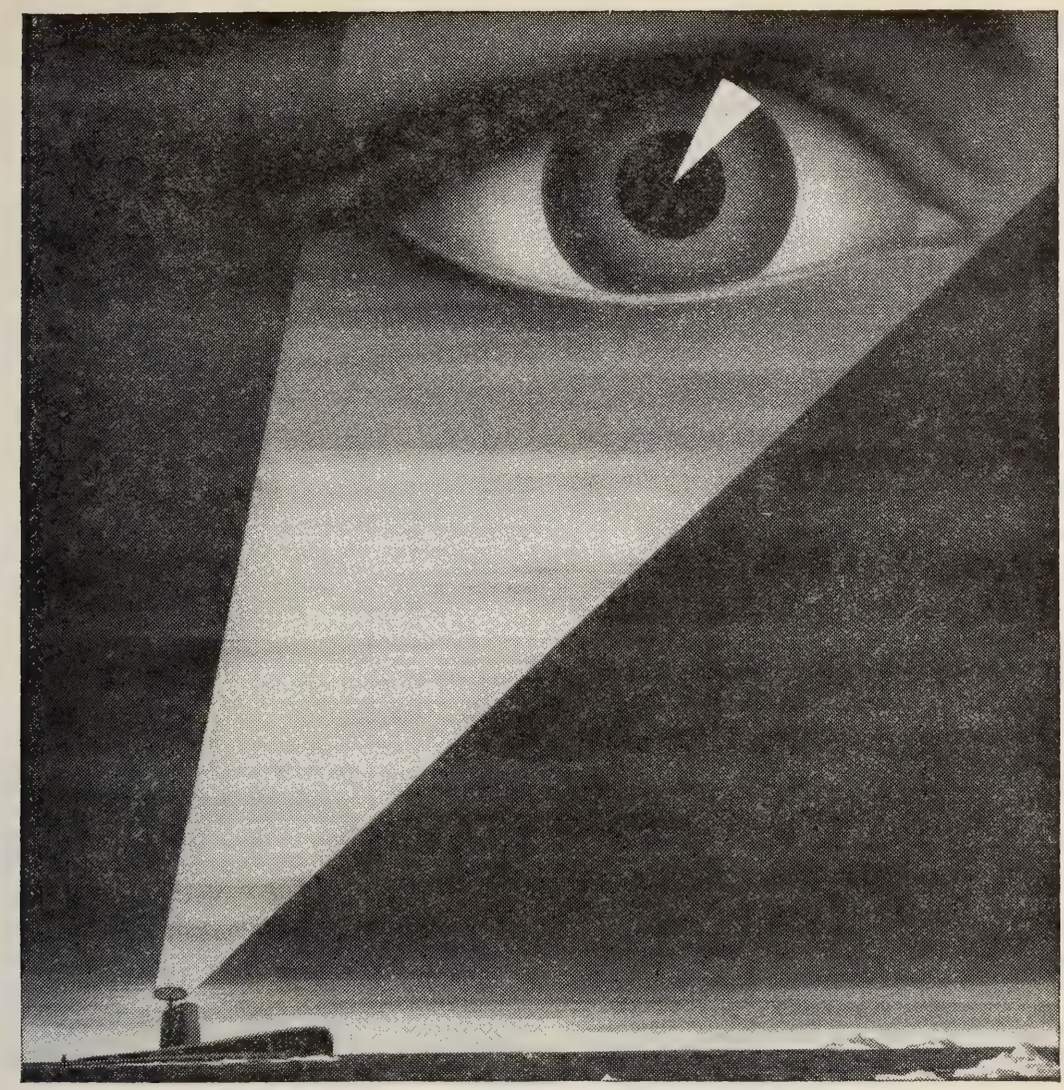
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If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most



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important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensi-

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tive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main



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theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo."

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(Continued from page 4)

CONCERTS IN APRIL

Jean Martinon will repeat his program next Tuesday evening. On Thursday, April 4, the last regular Open Rehearsal of the season will take place. Isaac Stern, as soloist on April 5 and 6, will play with the orchestra both the E-flat Violin Concerto by Mozart and the Second Violin Concerto by Prokofieff. The Concerto of Mozart, which is numbered 6, has been played at these concerts once before by Jacques Thibaud in 1921. This is a posthumous concerto of which the original manuscript has been lost. It was revived and often played by Eugene Ysaye and later by Thibaud. *La Péri* by Dukas on this same program has not been played here since 1935.

The final concert of the series in Sanders Theatre, Cambridge, will take place on Tuesday, April 9, when Dr. Munch will perform Tchaikovsky's String Serenade and Strauss' *Ein Heldenleben.*

Pierre Monteux, as the last guest conductor of the season on April 12, 13, 14, will conduct two works—Tchaikovsky's Fifth Symphony and Stravinsky's *Le Sacre du printemps.*

On Thursday afternoon and Saturday evening of Holy Week (April 18–20) Dr. Munch will direct the second part of Bach's Passion According to St. Matthew. The Orchestra will be assisted by the choruses of Harvard and Radcliffe and the following soloists: Adele Addison, Soprano; Florence Kopleff, Alto; John McCollum, Tenor; Mack Harrell, Baritone; James Joyce, Bass.

In the last pair of concerts on April 26–27, Beethoven's Ninth Symphony will be performed with the Chorus Pro Musica under the direction of Alfred Nash Patterson. The soloists will be: Mariquita Moll, Soprano; Martha Lipton, Alto; John McCollum, Tenor; Mack Harrell, Bass. The program will open with the choral *Te Deum* by Henry Barraud. This program will be prepared at an extra Open Rehearsal on the previous Thursday, April 25.

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HYMNE A LA VIE

By JEAN MARTINON

Born in Lyons, France, January 10, 1910

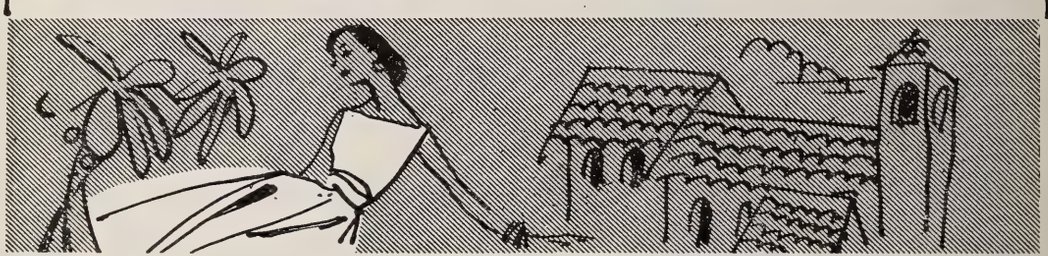
Martinon composed his *Hymn to Life* in 1943 and 1944. It had its first performance in 1944 by the *Orchestre de Concerts Pasdeloup* under his direction. The orchestra is as follows: 3 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, tenor saxophone, 4 horns, 4 trumpets, 3 trombones and tuba, 2 harps, timpani, percussion (celesta, glockenspiel, xylophone, bass drum, cymbals, suspended cymbals, side drum, tambourine, triangle, wood block, whip, tam-tam) and strings. (There is an optional part for the *ondes martenot,* not used in the present performances.)

In a description of *Hymne à la vie,* which has the endorsement of its composer, it is stated that he dedicated the work to the birth of his son. "It is an outburst of rhythm, of life, and of hope after the dark period undergone by the composer as a prisoner of war. . . . The *Hymne à la vie* consists of three parts played without interruption. The prelude suggests in music the first formation of life, a world in embryo, life in gestation, the mysterious principles which it encounters,

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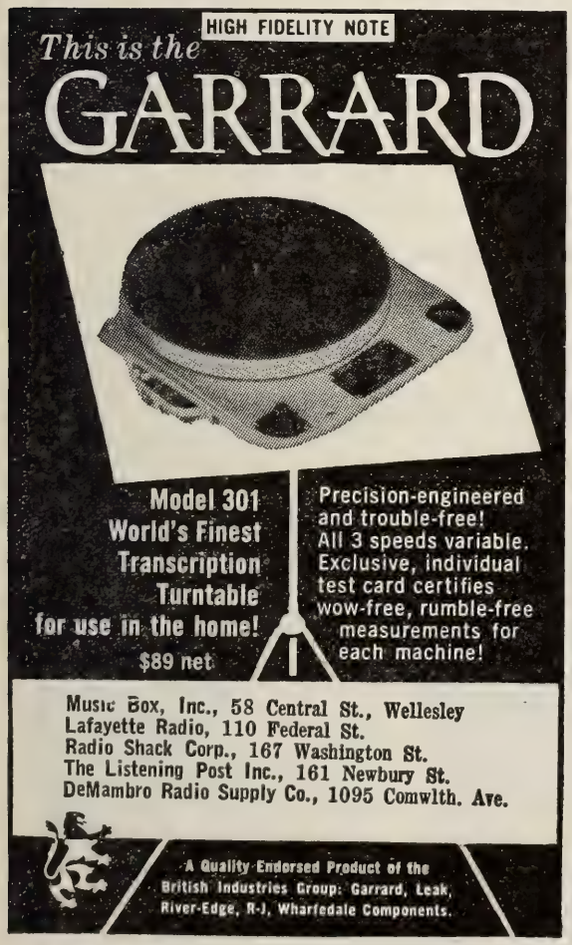
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as it combines gradually, growing upon the central core and finally expanding towards the Infinite. This 'Life' expends its force through the perpetual movement of Time in that part of the universe apparent to man. The inexorable rhythm of life develops in variable surroundings from the favorable to the stressful, but power and joy are always the nature of its vital exuberance and the course of its divine substance. The work concludes with a hymn of man to the glory of life and man here returns sad of heart and in trepidation at his place in the impenetrable bosom of the universe. It is an inordinate problem leaving the work with an immense interrogation point, not one of doubt, but of supplication to God. Musically, the prelude takes the form of embryonic themes which gradually become defined, emerging from primitive silence into a great flood of sound. The *mouvement perpétuel* resembles a symphonic first movement involving a new musical annotation in an accumulation of rhythmic intricacies. The Hymn is presented in the form of a chorale by the brass, set against the warmer





voices of the woodwinds and the more impassioned impetus of the strings. The close is not in the classical tradition but dies away as if projected into the Infinite."

The composer wishes to add that in spite of this esoteric description the work is essentially "absolute" music and should be able to stand independent of metaphysical commentary.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent ones April 10–11, 1953, Pierre Monteux conducting on each occasion.

In the present performances M. Martinon will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE'S scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan

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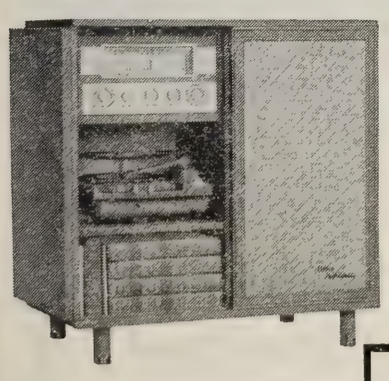
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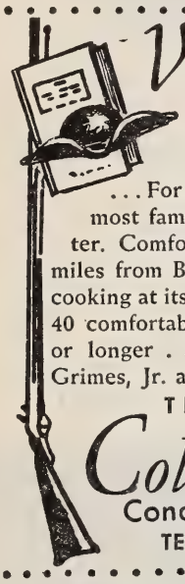
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Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï



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dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

• •

How two Russian geniuses met and collaborated to their mutual glory in the "Fire-Bird" is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called *'Feu d'artifice.'* Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre – Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden



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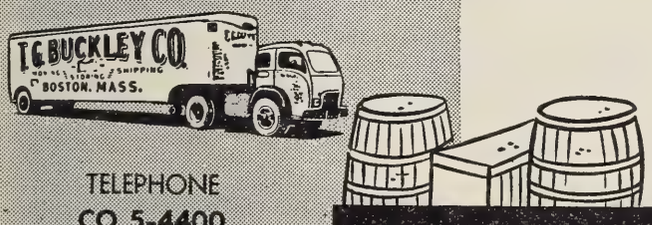
apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar

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prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

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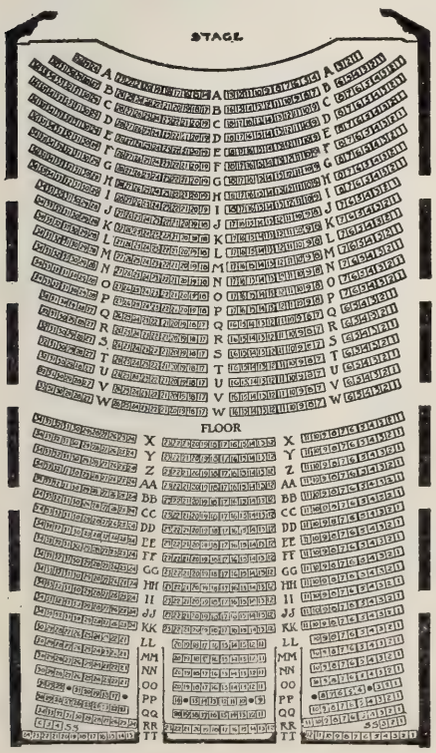
Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and

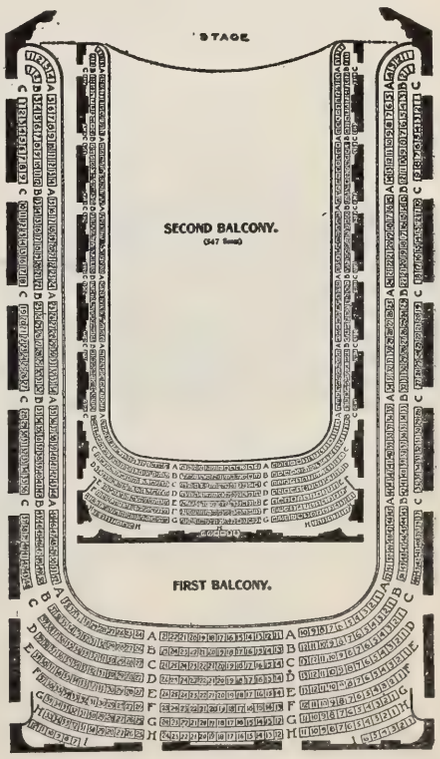
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the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol,* which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu,* which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

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"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps.*

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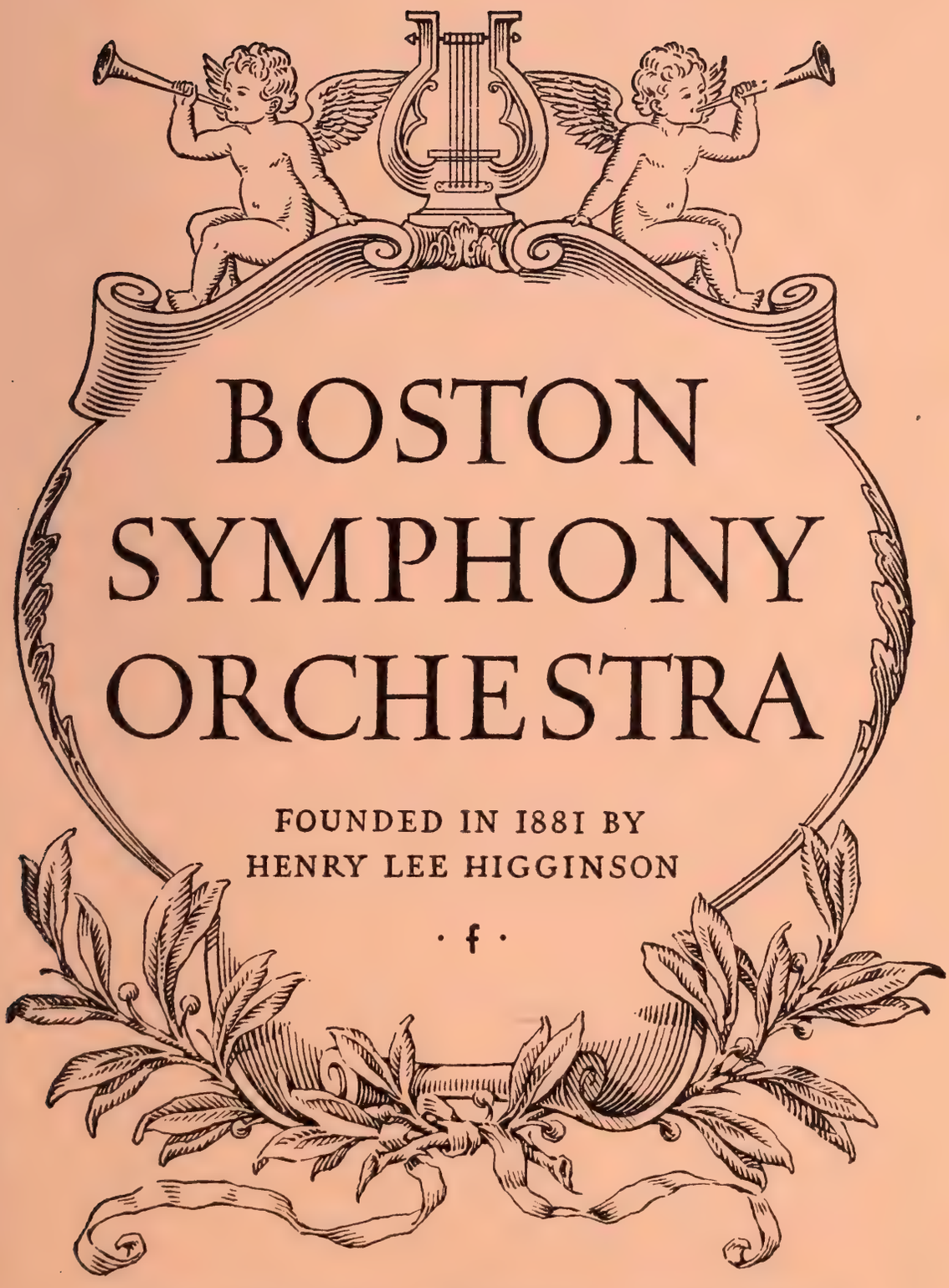
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SEVENTY-SIXTH SEASON, 1956–1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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EXHIBITION

The collection of paintings representing the work of Berkshire artists has been assembled by D. R. Davis of the Tyringham Gallery, and is now on view in the gallery.

• •

THE BERKSHIRE FESTIVAL PROGRAMS

The programs for the Berkshire Festival of 1957 at Tanglewood, Lenox, Massachusetts, are now announced.

Subscriptions for each week-end series are now being taken at the Festival Office, Symphony Hall.

• •

On the six Wednesday evenings throughout the Festival period, concerts by chamber groups or single artists will be given in the Theatre-Concert Hall as follows:

July 3—Paganini String Quartet.

July 10—Festival Chorus and soloists (Brahms' Liebeslieder); Ralph Berkowitz and Seymour Lipkin (Music for Two Pianos).

July 17—The Beaux Arts Trio.

July 24—The Kroll String Quartet.

July 31—Gérard Souzay, Baritone.

August 7—(To Be Announced.)

• •

SERIES X

Concerts in the Theatre-Concert Hall

ALL-BACH

Charles Munch, Conductor

Friday Evening, July 5, at 8:30

Suite No. 3, Brandenburg Concerto; No. 5 (Lukas Foss); Suite No. 2; Concerto for Two Pianos in C minor (Lukas Foss and Seymour Lipkin).

Saturday Evening, July 6, at 8:30

Brandenburg Concertos 1, 2, 3, 6, 4.

Sunday Afternoon, July 7, at 2:30

St. Matthew Passion (Part II). Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, James Joyce, Harvard Glee Club, Radcliffe Choral Society.

(This concert will be given in the Shed.)

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SERIES Y

Concerts in the Theatre-Concert Hall

ALL-MOZART

Charles Munch, Conductor

Friday Evening, July 12, at 8:30

Divertimento K. 136 (Strings); Serenade K. 361 (Winds); "Haffner" Symphony (Conductor: Charles Munch); Litanies for chorus and orchestra K. 243 (Conductor: Hugh Ross).

Saturday Evening, July 13, at 8:30

Symphony in E-flat; Symphony in G minor; Symphony in C major ("Jupiter").

(This concert will be given in the Shed.)

Sunday Afternoon, July 14, at 2:30

Adagio and Fugue in C minor; Bassoon Concerto (Sherman Walt); Horn Concerto K. 495 (James Stagliano); Sinfonia Concertante K. 297B.

• •

SERIES A

Concerts in the Music Shed

TCHAIKOVSKY

Friday Evening, July 19, at 8:30

STRAVINSKY, "Jeu de Cartes"; TCHAIKOVSKY, Rococo Variations for Cello and Orchestra (Samuel Mayes); TCHAIKOVSKY, Symphony No. 6 ("Pathétique") (Conductor: Charles Munch).

Saturday Evening, July 20, at 8:30

MENDELSSOHN, Overture, "Fingal's Cave"; TCHAIKOVSKY, Symphony No. 5; STRAVINSKY, "Le Sacre du Printemps" (Conductor: Pierre Monteux).

Sunday Afternoon, July 21, at 2:30

Koussevitzky Memorial Concert

TCHAIKOVSKY, "Romeo and Juliet"; STRAVINSKY, Canticum Sacrum; TCHAIKOVSKY, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

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SERIES B

Concerts in the Music Shed

BERLIOZ
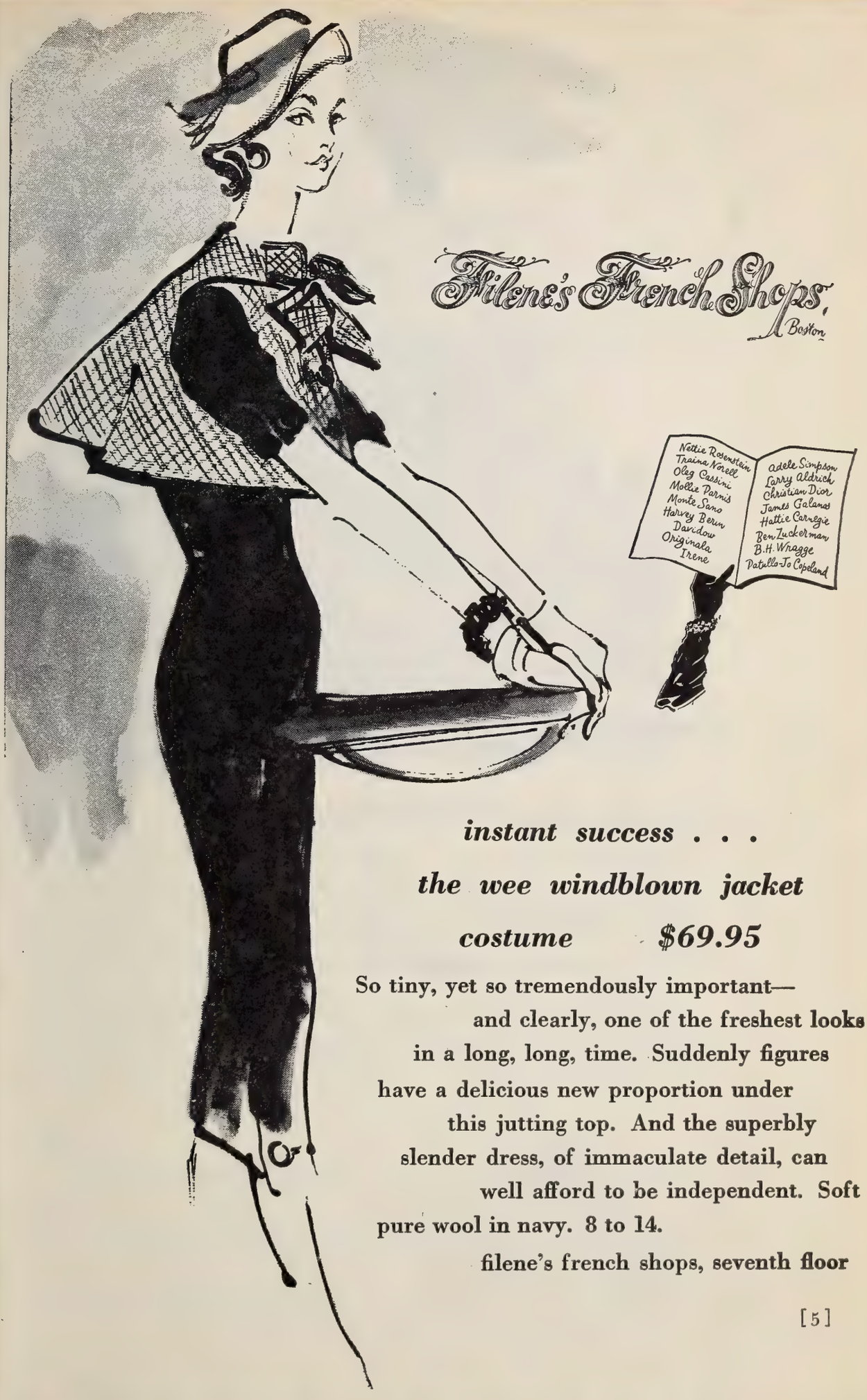
Friday Evening, July 26, at 8:30

BERLIOZ, Overture "Le Corsair"; "Harold in Italy" (Soloist: Joseph de Pasquale); Fantastic Symphony (Conductor: Charles Munch).

Saturday Evening, July 27, at 8:30

BERLIOZ, "L'Enfance du Christ" (Soloists: Florence Kopleff, Cesare Valletti, Donald Gramm, Gérard Souzay; Berkshire Festival Chorus) (Conductor: Charles Munch).

(Continued on page 35)



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Sixth Program

SUNDAY AFTERNOON, April 14, *at* 3:00 *o'clock*

PIERRE MONTEUX, *Conductor*

TCHAIKOVSKY . . . . . Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

INTERMISSION

STRAVINSKY . . . . . "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth

Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice

Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One.

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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of last autumn. He has conducted notable performances as guest of the Metropolitan Opera Company.

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but

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. . . THAT Igor Stravinsky's *Symphony of Psalms,* completed in 1930, carried this notation: "composed for the glory of God and dedicated to the Boston Symphony on the occasion of the fiftieth anniversary of its existence"... that the world première of the *Symphony,* originally scheduled for Boston, was deferred because of an illness of Serge Koussevitzky's . . . that this delay caused the premiere to be given in Brussels, six days before the work was finally performed at Symphony Hall?

DID YOU KNOW that jazz — perhaps this country's most successful musical export to Europe — has not always received a cordial transatlantic welcome . . . that, for example, the people of Mohall, Eire, held an anti-jazz parade in 1933, with banners inscribed, "Down with jazz and paganism!". . . that the enraged citizens also denounced the Irish Finance Minister for his tolerance of jazz in the programs of the state radio?

DID YOU KNOW that the American composer Roy Harris, when faced with the problem of a blank side in the recording of his *Symphony,* immediately wrote a piece entitled *Four Minutes and Twenty Seconds,* designed expressly to fill the extra side?

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the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame*. The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?* No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old

*** Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had** more than a *"succès d'estime."* The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully **believed. Of the orchestral suites, only the third had had a pronounced success.**

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and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do."† Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: "The Fifth Sym-

† Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth Symphony were connected with this fear.



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phony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

• •

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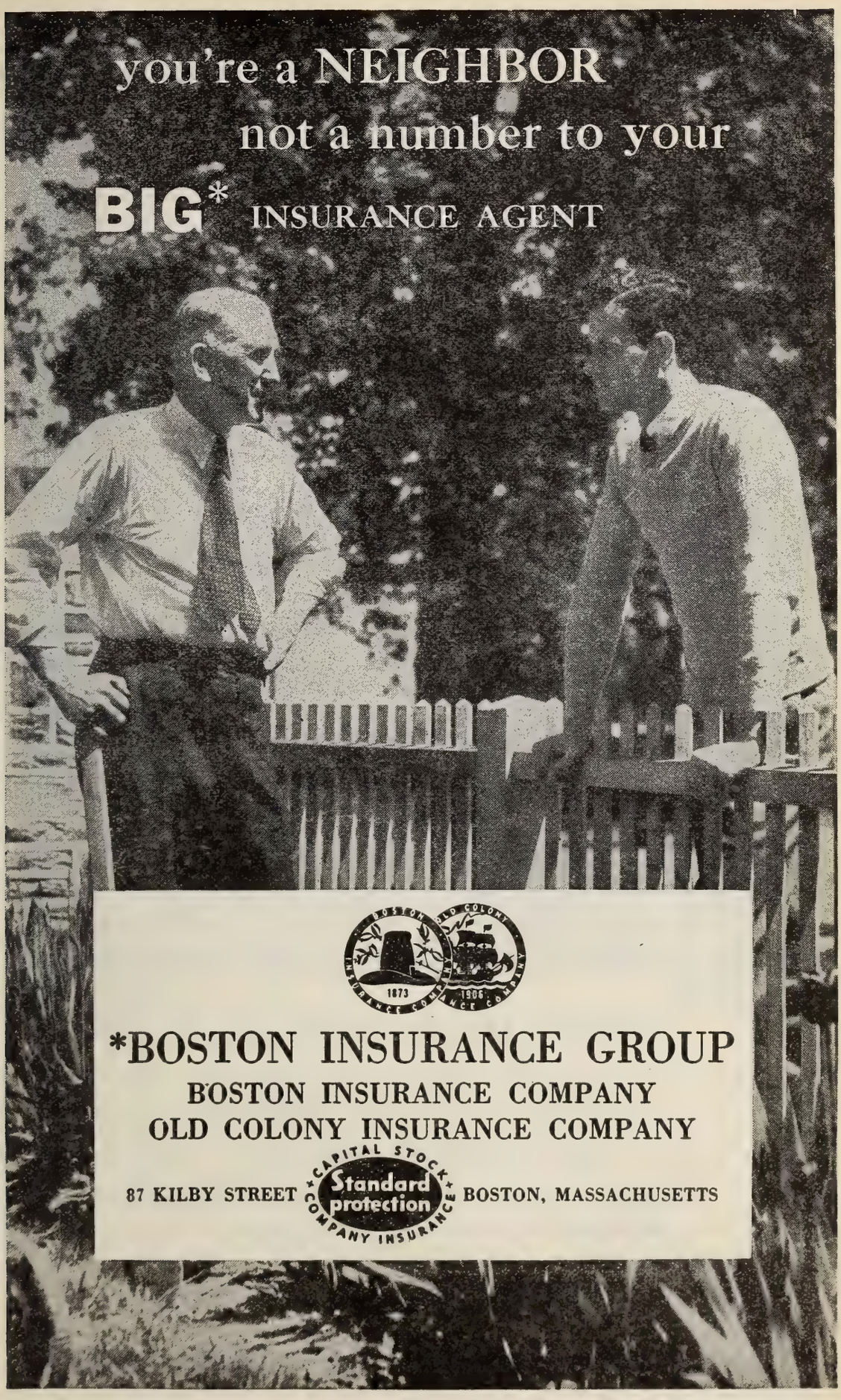
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Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a program, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a program. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement— the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement

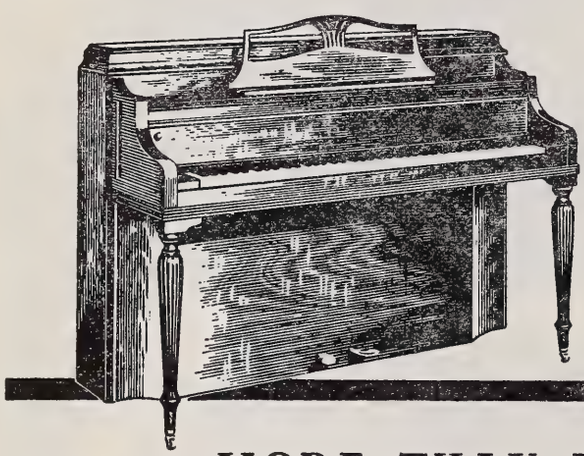



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reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.*

"The gloomy, mysterious opening theme suggests the leaden, delib-

* Since these words were written, the tentative sketch of a program was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. They contain the following notation for the Fifth Symphony: "Program of the First Movement of the Symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith? ? ? [three question marks in the original]. [On the corner of the leaf] a wonderful program, if I could only carry it out."





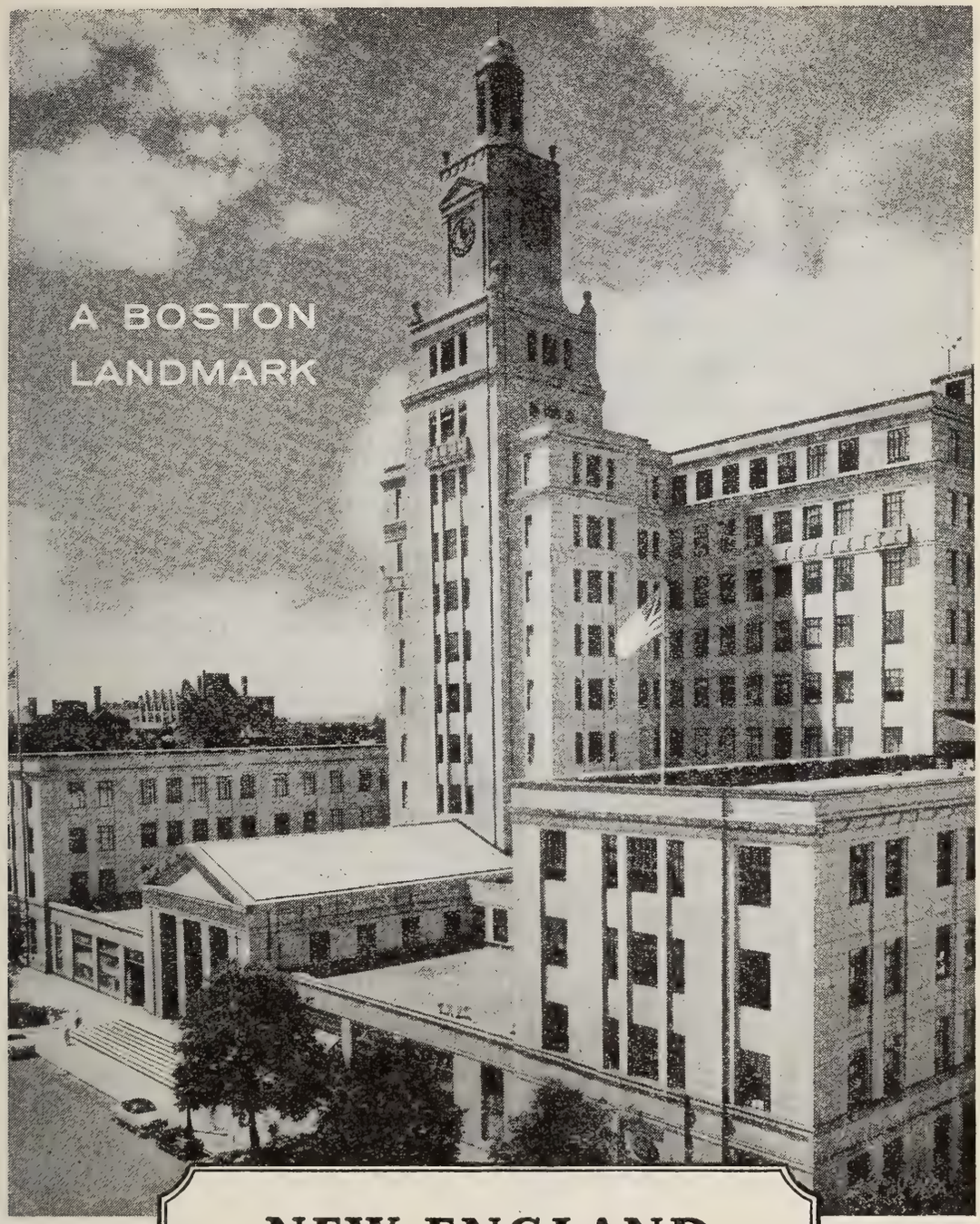
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erate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

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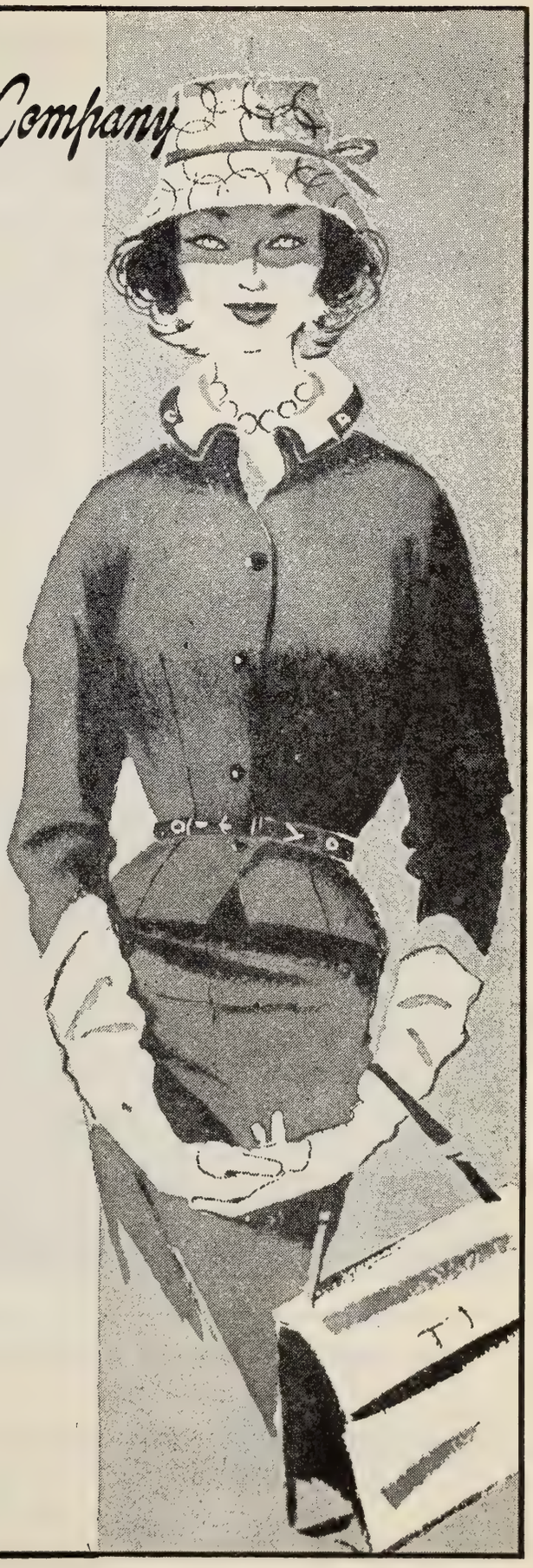
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By NEVILLE CARDUS

(Manchester Guardian, December 27, 1956)

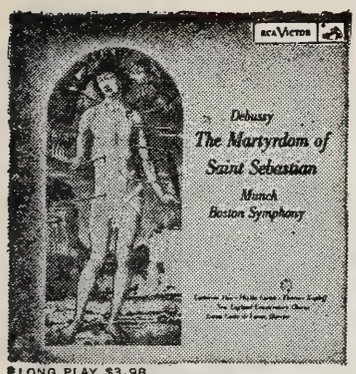
DURING the interval of a piano recital by Artur Rubinstein in London not long ago, I heard a young man say to another equally young, "There were one or two wrong notes in the 'Appassionata.' I prefer him on the gramophone." Obviously he preferred Rubinstein on the gramophone because it records accurately the notes as written down by the composer in his lifetime. In a recording studio a performer may go back, if he makes a mistake, and play the passage again. While Schnabel was making his superb recording of the D minor Concerto of Brahms he let loose a flurry of wrong notes in a rapid scale octave descent. He was asked if he would like to try once more but replied, "No, I might play it more correctly but not as good."



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My own feeling as I listened to Rubinstein was exactly the contrary of the young scholiast of the gramophone. I realised more acutely than ever before how much is missed in gramophone or radio reproduction of a great pianist's touch and gradation of tone, and also of the life force which marks him off from the technician. We can get no closer to the real thing by mechanical exchange and distribution of music than we can get to the real thing about the beloved in a conversation with her on the telephone. We hear the words; we have in fact been on the phone, the gramophone, with Rubinstein or Beethoven. The gramophone is a marvellous instrument for the uses of musical study and exploration. It is, incidentally, the modern conductor's friend. Also, like a map, it can vividly bring back impressions received from personal contact with the real thing. But it is no substitute for actual performance or for a living participation in music. The trouble with and amongst many gramophone addicts is that they use recordings as a standard from which to judge or react to performance itself, observing the letter rather than the spirit. Even the advancing young school of music criticism tends to see in the gramophone a touchstone, a final court of appeal. Some of them frankly say that most times they would



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rather listen to the gramophone than attend a concert or opera. I am heartily with them here most times. Who would not on a cold winter night choose to stay at home listening to music of his own choice? If the work or the performer begins to bore, we can turn the disturbance off and stifle it. But one at least of the more promising of the up-and-coming school of young music critics has stated that in his opinion the best way to listen to the "Ring" of Wagner is with ears concentrated on the wooden box not distracted by scenery or singers. The enjoyment of this vicarious pleasure, our young critic maintains, will be heightened by coffee and a sandwich. I doubt if the "Ring" can be washed down by coffee; and it would be indiscreet to eat a sandwich in the presence of Fafner, whose appetite was keen — "Mich hungert sein'." Beware of the dragon. Poor Wagner and his amalgam of the arts, visual and aural! It has come to this — powerful five-valve push-pull amplifier, twin sapphire styli, handsomely figured walnut cabinet!

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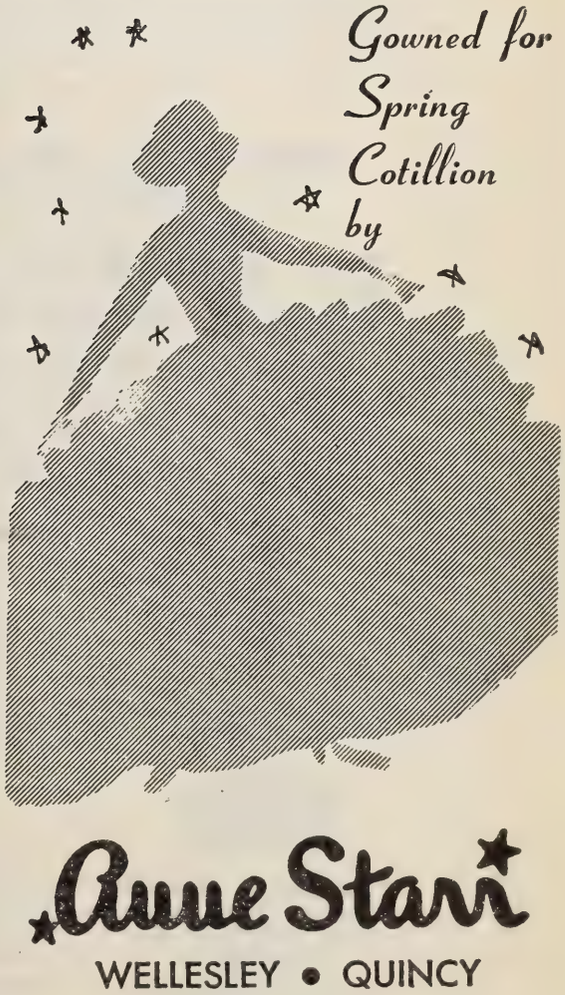
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imaginatively experienced communions. If you have not experienced the music first-hand a gramophone reproduction of it tells us as much as and no more than a photograph. The gramophone is perhaps least satisfactory in its power of communication when it is dealing with romantic music. A serious limitation, indeed, for, as Cecil Gray argued, music is essentially a romantic art. So much so that a Schönberg himself, let alone his disciples, is unable to get away from the fact. The gramophone certainly suits the present fashion in certain quarters to make "objective" music and to listen to it as to so many arrangements of tone patterns contrived to conceal individual thoughts, emotions, and fancies. In the absence of living performers, all, at bottom, no doubt as human as the next lover or married man, it is possible to fix one's attention wholly on the tonal set-up. None the less the gramophone, for all its neutralising power, can take us on wonderful voyages of rediscovery if we collaborate with it imaginatively. Much music which is precious to me I have come to know inside out, thanks to the gramophone. If I had needed to depend on





actual performance in the opera houses and concert halls of this country my education in music as a comprehensive humane art might have arrived at a standstill many years ago. Through the gramophone I have satisfied myself that the closing section of Mahler's Eighth Symphony is one of the most moving and arresting things ever conceived and put into the sound of voices and instruments by any composer. Through the gramophone I have been able to go into the centre of this symphony, after one or two attendances of actual performances of it had merely opened the front door. The records of the Holland Festival interpretation of the Eighth Symphony of Mahler may possibly not win the approval of the purists among gramophone ritualists. An actual performance will expose in a recording not one but many technical mis-hits; and by an actual performance I mean one not deliberately and precisely put together in a studio. The day is not far distant, I hope, when all recordings for the gramophone will be of "live" performances; the technique will sooner or later be made elaborate and flexible enough. Amongst recent and valuable recordings is the Vienna State Opera's presentation — it is more than a performance — of Strauss's "Die Frau ohne Schatten." It was probably recorded in the studio, but the artists have sung and played it as though in

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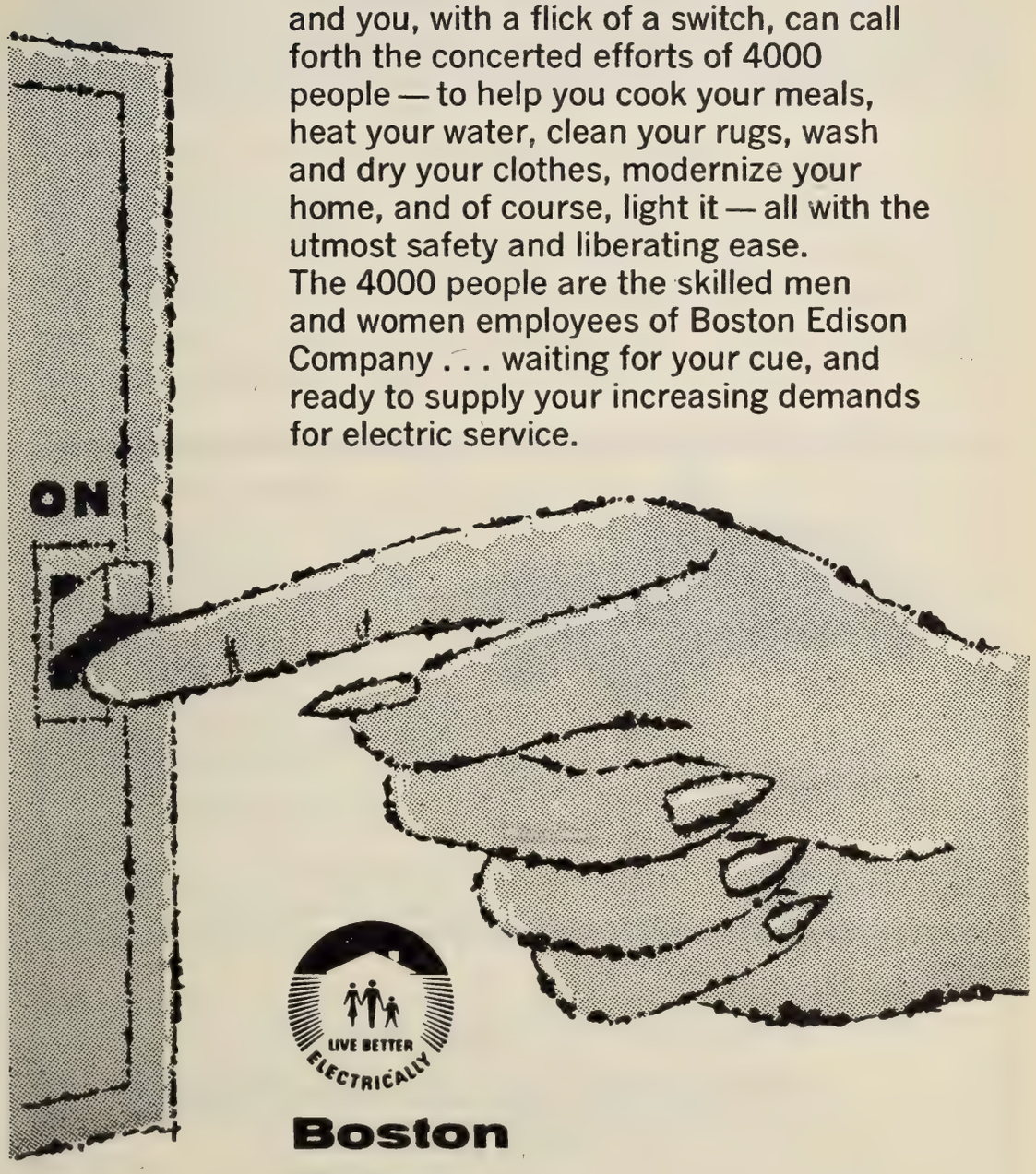
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action on the stage. This superb and very lifelike recording has been faulted by gramophone reviewers here because of certain lapses from pure intonation by the singer taking the part of the dyer's wife. And her vocal faults would no doubt have been blasphemous, and nothing less, heard in say "Rosenkavalier." But the dyer's wife is a part ranging from the lyrical to the dramatic, from the rebellious to the spiritually submissive. A vehement attack on a phrase in her music is a gain if here and there the intonation is not perfect. The world of "Die Frau ohne Schatten" is vast, reaching from earth to the aerial regions. Whether Hoffmannsthal and Strauss attained their imaginative objective is a matter of opinion. But there is no room in this opera for the fastidiousness of the precisian. I first heard "Die Frau ohne Schatten" more than twenty-five years ago. When I began to explore the music by means of these gramophone records I had heard and seen the work some six times; and I have heard and seen the greatest cast which so far has appeared in it: Lehmann as the Frau, Weidt as the Amme, Mayr as Barak, Jeritza as the Kaiserin, and Oestwig the Kaiser. To begin with, my impressions were mixed. The music was Strauss sure enough, but it wasn't "Rosenkavalier" or "Ariadne." Then the symbolism in Hoffmannsthal's libretto was rather un-English, wasn't it?



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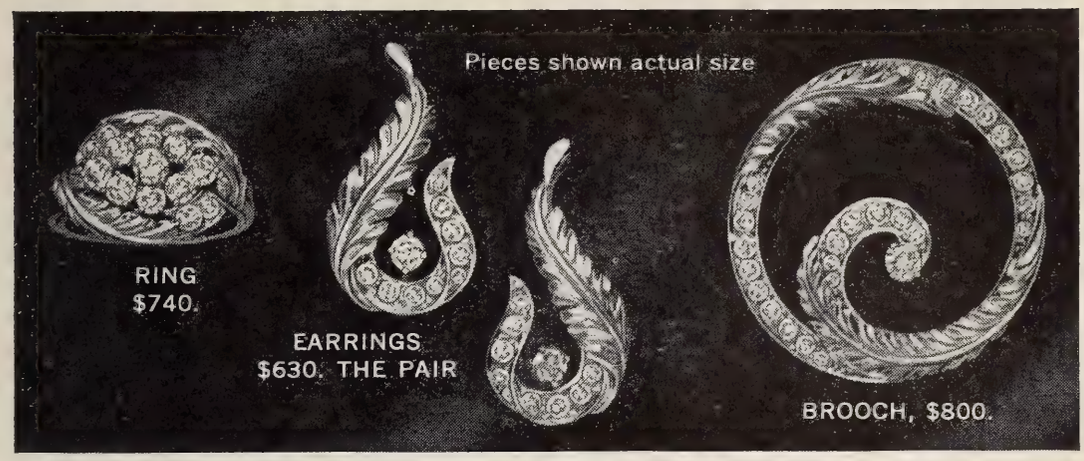
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(*Continued from page 4*)

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BRAHMS, Tragic Overture; EGK, Sonata for Orchestra; BRAHMS, Symphony No. 1 (Conductor: Carl Schuricht).

Saturday Evening, August 3, at 8:30

BRAHMS, Haydn Variations; BARBER, "Medea's Meditation and Dance of Vengeance"; BRAHMS, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Sunday Afternoon, August 4, at 2:30

BRAHMS, Academic Festival Overture; PISTON, Symphony No. 5; BRAHMS, Piano Concerto No. 2 (Rudolf Serkin) (Conductor: Charles Munch).

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SERIES D

Concerts in the Music Shed

BEETHOVEN

Friday Evening, August 9, at 8:30

BEETHOVEN, Leonore Overture No. 3; HONEGGER, Symphony No. 3 ("Liturgique"); BEETHOVEN, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Saturday Evening, August 10, at 8:30

BLACHER, Konzertante Musik; SCHUBERT, Unfinished Symphony; BEETHOVEN, Symphony No. 3 (Conductor: Carl Schuricht).

Sunday Afternoon, August 11, at 2:30

COPLAND, Quiet City; BEETHOVEN, Symphony No. 9; Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; Berkshire Festival Chorus (Conductor: Charles Munch).

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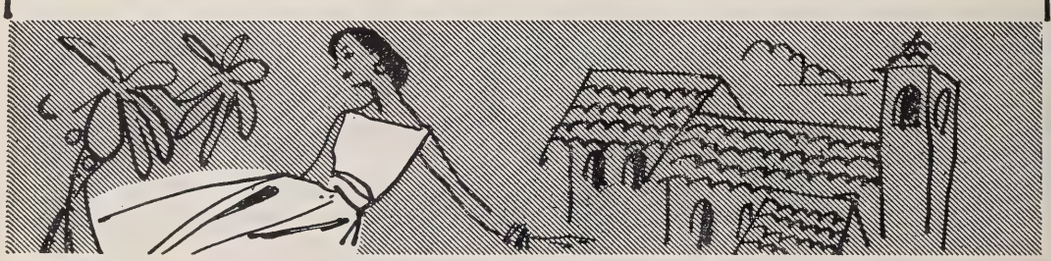
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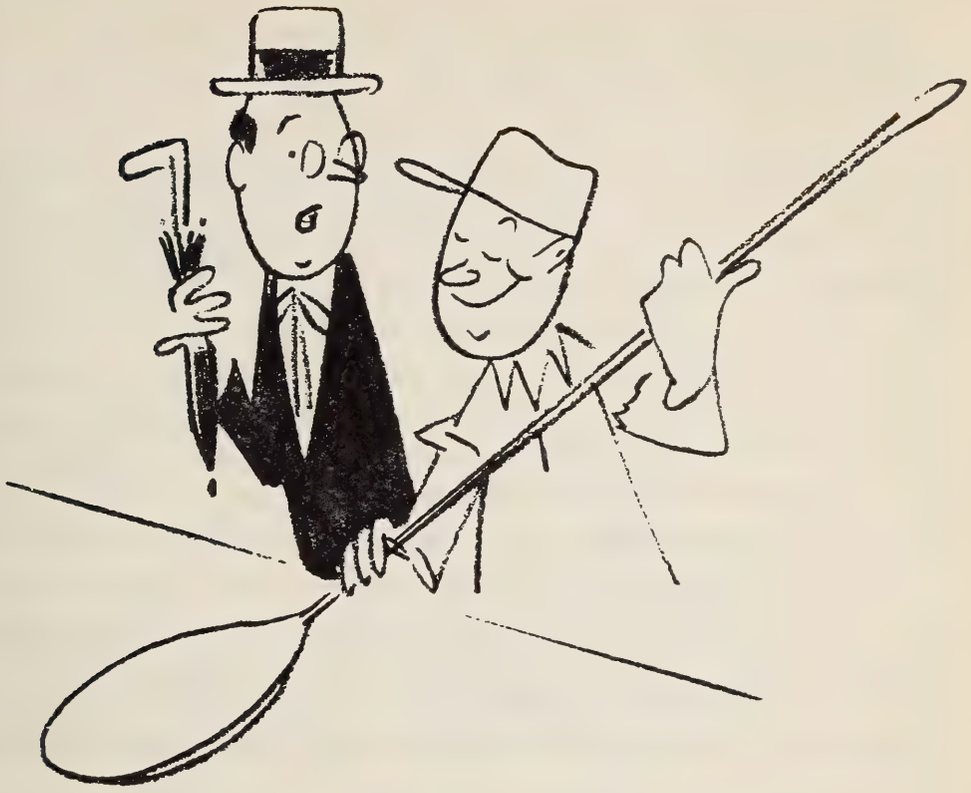
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THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *Le Sacre* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions. Its influence as a development of rhythmic possibilities is obvious.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance

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of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, tranquillo, with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the tranquillo measures. The games of the rival communities is a molto allegro, again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," prestissimo, a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious largo which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant

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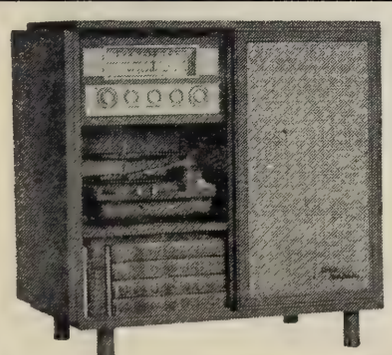
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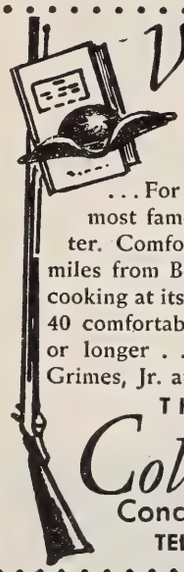
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shifting harmonies, pianissimo, from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," andante, with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular pizzicato with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of

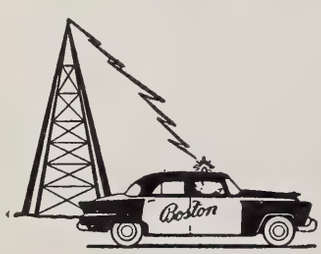


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this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

• •

Descriptions of the first performance have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: "In conformity with some interesting law of musical perception by heterogeneous groups," writes Nicolas Slonimsky, "the individual reaction became general, and assumed the power of a heterogeneous opposition." Let us confine ourselves to the account of a first hand witness most deeply concerned — the conductor himself.

Pierre Monteux wrote (Dance Index, 1947): "My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghileff Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'Oiseau de Feu.* We met when I conducted the world première of his second ballet, *Petrouchka. Petrouchka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

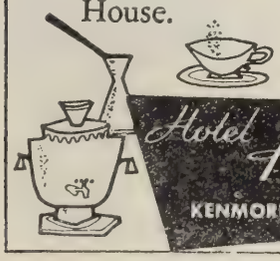
"One day in 1912, after I had become the regular conductor for

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the Ballet Russe, Diaghileff summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le Sacre du Printemps.*

"With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

"*Le Sacre du Printemps* was presented in 1913 at the Théâtre des



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Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

"A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre,* and anxious himself to prove a few points, he readily agreed. The presentation was an instant success.

"Time has caught up with Stravinsky. Now he is recognized as one of the great of the world. He has advanced musical expression tre-



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mendously and almost every contemporary composer owes him an acknowledged debt."

Time had demonstrably "caught up with Stravinsky" when on May 8, 1952, in the *Théâtre des Champs-Elysées,* the scene of the scandalous première almost exactly thirty-nine years before, Mr. Monteux repeated the *Sacre* with the Boston Symphony Orchestra to a wildly but this time favorably excited audience, while the composer sat, much moved, in his seat.

• •

Stravinsky tells how he worked long and intermittently on the *Sacre du Printemps* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *Petrouchka,* the composition of *Le Roi des Étoiles,* the *Japanese Lyrics,* his revision of Moussorgsky's *Khovanstchina,* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *Le Sacre,* was so deeply involved in his designs for Debussy's *L'Après-Midi d'un Faune* in the season of 1912, that plans for the mounting of *Le Sacre* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky describes in his Memoirs his strenuous collaboration with Nijinsky in the choreographical planning:

"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées.* The first performance began with a repetition of *L'Oiseau de Feu.* The *Sacre du Printemps* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demonstrations quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing on a chair crying frantically to the dancers, 'sixteen, seventeen,

eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years,* it is naturally hard for me to recall the choreography of the *Sacre* in its details without being influenced by the ready admiration which it aroused among the *avant-garde*, always ready to seize upon any departure from a precedent as a

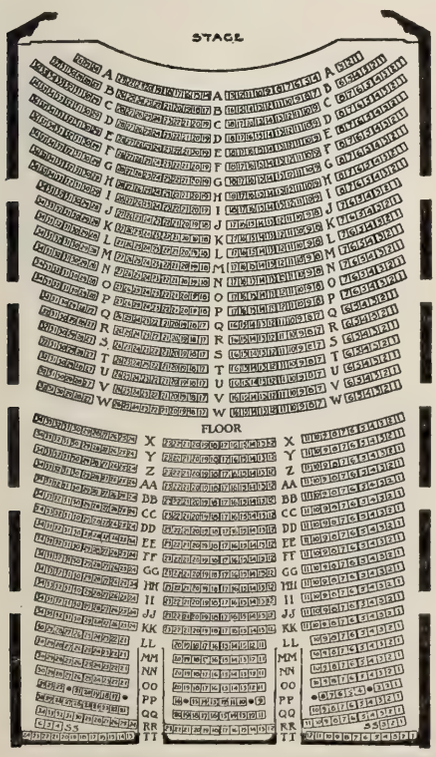
* The quotation is taken from Stravinsky's *Chroniques de ma vie*, 1935.

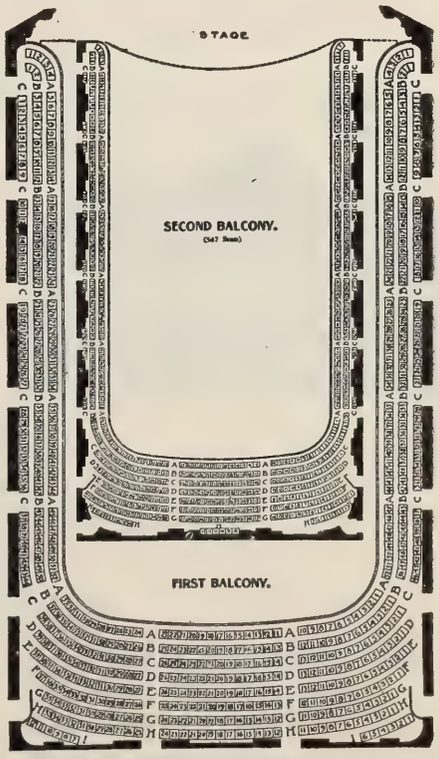
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new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

"In composing the *Sacre* I conceived it visually as a succession of rhythmic movements of extreme simplicity, executed in mass divisions which would have an immediate effect upon the spectator, without superfluous minutiæ or complications dissipating its force. It was only in the *danse sacrale* at the end of the piece that a solo dance was required. The music of this part, sharply defined, called for a corresponding choreography simple and easy to grasp, but here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression and com-

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plicated it through the awkwardness of malcomprehension. Is it not awkward, for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible? Much choreography sins in this way, but I know of none which has reached the degree obtained by Nijinsky.

"In reading what I have written about the *Sacre,* the reader will be perhaps astonished that I speak so little of the music of my work. I am very ready to withhold such comment. I feel myself absolutely incapable of recalling after twenty years the feelings which moved me while I was composing the score. One can recall facts or incidents with more or less exactitude, but how can one bring back sentiments which one has formerly experienced without running the risk of distorting them under the influence of subsequent developments? My actual interpretation of my feelings of that time could be as inexact and arbitrary as if they came from someone else. They might have the same character as an interview indiscreetly signed by me, a thing which has happened, alas, too often."

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Mrs. James D. Seaver
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Mrs. E. Geeson Seewald
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Miss Sarah L. Watters
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Miss Gertrude H. Watts
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Mr. Wade H. Wigington, Jr.
Mrs. Rufus L. Wilbor
Mrs. Adeline T. Wilder
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Mr. and Mrs.
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Mr. and Mrs.
Leslie S. Wilkins
Mr. Marshall Sumner
Wilkins
The Hon. and Mrs.
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Mr. Warde Wilkins
Mr. A. C. Wilkinson
Miss Vivian B. Wille
Mrs. Alexander Williams
Mr. Alexander W. Williams
Miss Hannah Williams
Miss Hazel Williams
Miss Hilda W. Williams
Mrs. Horace D. H. Williams
Miss Janet M. Williams
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Miss Ruby Willis
Miss Ruth C. Willis
Mrs. Wesley P. Wilmot
Mrs. Albert O. Wilson
Mrs. Edward Chase Wilson
Mr. and Mrs.
Grafton Lee Wilson
Mrs. John Otis Wilson
Miss Sara Lou Wilson
Miss Florence B. Windom
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Miss Effie May Winger
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Miss Hannah M. Adams—New York
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Mrs. Philip K. Allen—Washington, D.C.
Mrs. Robert J. Allen—Maryland
Dr. Harold L. Alling—New York
Mr. Lloyd V. Almirall—New York
Mrs. Robert R. Ames—Maine
Miss Elizabeth B. Andrews—New York
Mr. and Mrs. Ernest Angell—New York
Mrs. E. B. Armstrong—New Hampshire
Miss Louise H. Armstrong—Maine
Mr. Robert K. Armstrong—Minnesota
Dr. I. Arons—New York
Mr. George C. Arvedson—Michigan
Mrs. Arthur O. Asher—New York
Mr. Gifford W. Asher—Washington
Mr. and Mrs. Randolph Ashton—Pennsylvania
Mrs. Richard A. Atkins—New York

Mrs. Grace D. Bahr—Illinois
Mrs. Edward L. Ballard—New York
Mr. and Mrs. Frederick C. Balz—New Jersey
Miss Isabella Fraser Barnes—New York
Miss Laura Barney—New York
Mr. Arthur Baron—Missouri
Mrs. Richard A. Bartlett—New Jersey
Miss Helen L. Bass—New Jersey
Mr. Emil J. Baumann—New York
Mrs. G. C. Beach—New York
Mr. Gerald F. Beal—New York
Mrs. Norwin S. Bean—New Hampshire
Miss Mazie Becker—New York
Mr. and Mrs. Jean Bedetti—Florida
Mrs. Frank Begrisch—New York
Beinecke Foundation—New York
Mrs. Haughton Bell—New York
Mr. Elliot S. Benedict—New York
Mrs. Edward Herbert Bennett, Jr.—Illinois
Miss Georgina Bennett—New Jersey
Mrs. Samuel C. Bennett—Vermont
Mr. and Mrs. Oscar F. Berg—New York
Mrs. Henri L. Berger—Connecticut
Mr. John H. Bergmann—New York
Miss Anna Berley—New York
Mr. Louis K. Berman—New York
Mr. Myer Berman—New Hampshire
Mrs. Edwin E. Bernheimer—New York
Miss Mary Bernstein—New York
Dr. Frank B. Berry—Washington, D.C.
Miss Dorothy L. Betts—New York
Mr. René Bickart—New York
Mr. Georges Bigar—New York
Miss Gladys M. Bigelow—Maine
Mrs. A. W. Bingham—New York
Miss Mary Platt Birdseye—New York
Mrs. Louis G. Bissell—New York
Miss Edith C. Black—New York
Mrs. George Blagden—New York
Mrs. Robert Woods Bliss—Washington, D.C.
Mr. Samuel J. Bloomingdale—New York
Mr. and Mrs. Robert E. Blum—New York
Mr. Edward C. Boettcher—Wisconsin
Mr. and Mrs. Benjamin Bogin—Connecticut
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Mr. Douglass C. Boshkoff—New York

Mr. and Mrs. Burnham Bowden—New York
Mr. and Mrs. John W. Bowden—New York
Mrs. R. M. Bozorth—New Jersey
Mrs. Louis J. Brecker—New York
Mr. Thomas W. Bresnahan—New York
Mr. E. T. Brewster—New York
Mrs. William H. Briggs—New York
Mrs. Richard deW. Brixey—New York
Mrs. Fred Brodkey—Nebraska
Miss Ethel M. Brown—Canada
Mrs. Mabel Wolcott Brown—Connecticut
Miss Mary Loomis Brown—New York
Miss Virginia F. Browne—Connecticut
Mrs. W. S. Browne—New Jersey
Dr. Howard C. Bruenn—New York
Miss Lucie M. Bryant—New Jersey
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Mrs. Arthur M. Bullowa—New York
Mr. J. Campbell Burton—New York
Mrs. Clarence Buttenwieser—New York
Miss Alice D. Butterfield—New York

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Mrs. William H. Campbell, Jr.—New Jersey
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Mrs. A. Hartwell Carter—Hawaii
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Mr. and Mrs. John F. Caskey—Connecticut
Mrs. Charles A. Cass—New York
Mrs. W. R. Castle—Washington, D.C.
Mrs. B. Duvall Chambers—South Carolina
Mr. Jackson Chambers—New York
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Miss Mabel Choate—New York
Mrs. Henry Cannon Clark—New York
Miss Elizabeth Clever—New York
Mr. Chalmers D. Clifton—New York
Mrs. McGarvey Cline—Florida
Mr. William A. Coffin—New Jersey
Mrs. Isadore M. Cohen—New York
Mr. and Mrs. Sylvan Cole—New York
Miss Constance Coleman—New York
Mrs. Dayton Colie—New Jersey
Mr. Martin F. Comeau—New York
Mrs. Arthur C. Comey—Maine
Mr. and Mrs. James B. Conant—Germany
Mrs. Rae H. Conklin—Illinois
Miss Shirley Conklin—Illinois
Mrs. W. P. Conklin—Connecticut
Miss Lucy B. Conner—New Hampshire
Miss Charlotte D. Conover—New Hampshire
Miss Luna B. Converse—Vermont
Mrs. Francis R. Cooley—Connecticut
Mrs. James E. Cooper—Connecticut
Mrs. Stanley M. Cooper—Connecticut
Mrs. Adelaide T. Corbett—New York
Mr. and Mrs. William J. Cox—
New Hampshire
Miss Margaret Cranford—Connecticut
Miss Constance Crawford—New Jersey
Mr. Swasey Crocker—New York
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Mrs. Alan J. Cummins—New York
Mrs. Edward L. Cutter—New Hampshire

Mrs. Charles Whitney Dall—New York
Miss Rachell E. Daltry—New York
Miss Dorothy Dalzell—New Hampshire
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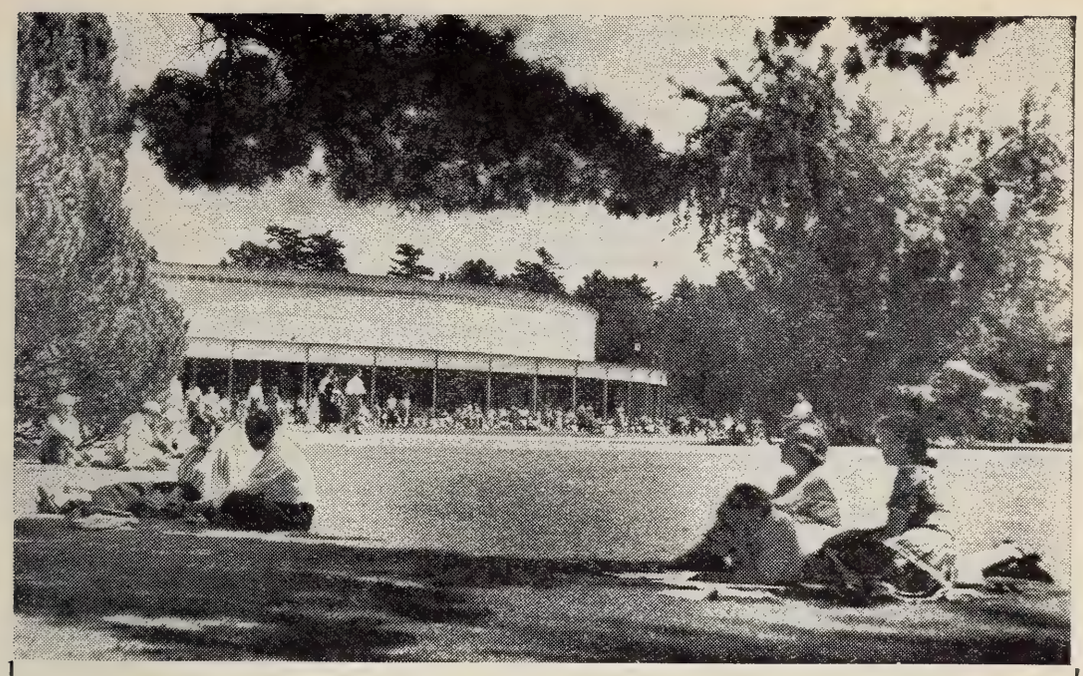
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